

591.

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KINSLEY-HOGENCAMP SALE.

THE second and final session of the sale of the collection of oil paintings, the property of Joseph T. Kinsley, of Philadelphia, and William Hogencamp, of Paterson, N. J., took place at the Hiram D. Park New Galleries, No. 924 Broadway, last evening.

There was a large attendance.

Among the dealers present were Messrs. Schultheiss, Max Williams, Prinz Brothers, Dudensing & Son, John Levy, Clapp & Graham, Holland Galleries, etc.

The highest price—\$6,500—was paid for Christian Schnessele's "Benjamin Franklin Before the Privy Council in London, January 29, 1773," by S. S. Ellis, agent, who has probably bought it for one of New York's big political clubs. The picture was reproduced in last Sunday's American.

T. A. Atkins, Jr., of Philadelphia, gave \$6,000 for "The Departure of the Fishing Boats at Sheveningen," by Blommers.

The Schultheiss Galleries gave \$1,050 for Oswald Achenbach's "Bay of Naples."

"The Bulls and Bears," by William H. Beard, went to William Zanker for \$750, and Mr. Detmar got Felix Zeim's "Entrance to Public Gardens, Venice," for \$925. The Verboeckhoven "Cow in Landscape" was secured by Mr. Brummer for \$750.

William M. Chase's "Still Life" fell to John Levy for \$510, while a "Still Life" painted by this master at the age of seventeen was secured by Mr. Brummer for \$100.

Max Williams won Xanthus Smith's historical picture, "Attack of the Merrimac on the U. S. Ships Congress and Cumberland," for \$50.

Daubigny's "Villerville" went to the Holland Galleries for \$510, and Verboeckhoven's "Cows and Sheep in Pasture" fell to Mr. Brummer for \$500.

The following are the artists' names, titles, buyers and prices of the principal lots:

Chas. P. Gruppe, "Canal at Delft,"
A. W. Jenkins, \$205.
Th. Von Slays, "Interior of a Barn,"
A. W. Jenkins, \$240.
Ad. Schreyer, "Russian Horseman,"
Holland Galleries, \$460.
Meyer von Bremen, "An Early Riser,"
D. G. Dery, \$300.
Homer D. Martin, "Fall in Adiron-
dacks," M. L. Jellinek, \$210.
Ridgway Knight, "Homeward Road,"
Schultheiss Galleries, \$270.
Richard Bonnington, "Landscape,"
Brummer, \$200.
Daubigny, "Landscape," Holland Gal-
leries, \$200.
Diaz, "Woodland Nymphs," Mr. Seigel,
\$405.
Corot, landscape, M. J. Jellinek, \$310.
Blakelock, landscape, Holland Galleries,
\$200.
Geo. Inness, "Medford Valley," M. L.
Jellinek, \$300.
Andreas Achenbach, "On the Baltic
Coast," Schultheiss Galleries, \$260.
Blommers, "Dutch Interior," John Levy,
\$270.
Josef Israels, "Close of Day," Duden-
sing & Son, \$350.
P. J. Clays, "On the Maas," M. L.
Jellinek, \$475.
R. Ernst, "In the Temple," Dudensing
& Son, \$220.
Bolton Jones, "Landscape," J. W.
Thorne, \$335.
Richard Wilson, "Landscape," Mr. Fen-
ning, \$200.
Seaglia, "Marriage of St. Catherine,"
Clapp & Graham, \$300.
Total for session, \$28,590.
Grand total, \$33,540.

N. Y. American, 3-17-16.

MAR 24 1916

On Free Public View

In the New Galleries
924 and 926 Broadway, New York
(Below 22nd Street)

Beginning Saturday, March 11th, 1916,
and continuing until date of sale

Valuable Paintings

by

Foreign and American Artists

Belonging to
Several Private Owners

To be Sold at Unrestricted Public Sale in the
New Galleries of

Mr. Hiram H. Parke

924 and 926 Broadway, New York City

On Wednesday and Thursday Evenings

March 15th and 16th

Beginning at 8:15 o'clock

Illustrated Catalogue
of
Valuable Paintings

by
Foreign and American Artists

Belonging to

Mr. Joseph T. Kinsley

Philadelphia, Penna.

and

Mr. William Hogencamp

For many years President of the Second National Bank, Jersey City, N. J.

*L. W. Brindley ; J. C. Waywood ; W. T. Truax ;
S. C. Hutchinson ; Fuller Estate ; Dr. Roswell P. Flower.*

To be Sold at Unrestricted Public Sale in the

New Galleries

924 and 926 Broadway

(Near 22nd Street)

On the Evenings Herein Stated

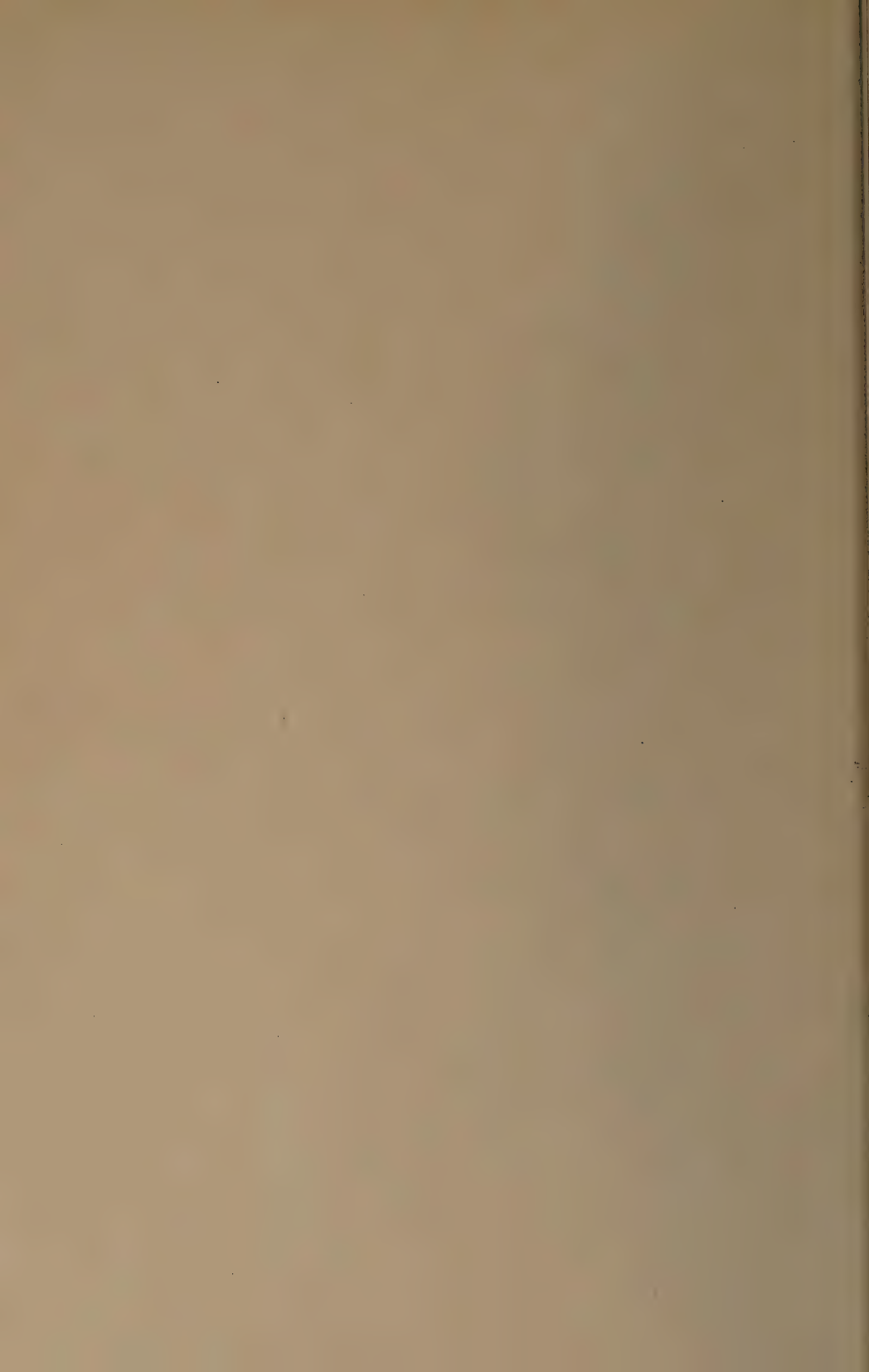
The sale will be conducted by

Mr. Hiram H. Parke

Offices: Two East Twenty-third Street

Madison Square South

New York



CONDITIONS OF SALE.

1. **Any bid** which is merely a nominal or fractional advance may be rejected by the auctioneer, if, in his judgment, such bid would be likely to affect the sale injuriously.

2. **The highest bidder** shall be the buyer, and if any dispute arise between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

3. **Payment** shall be made of all or such part of the purchase money as may be required, and the names and addresses of the purchasers shall be given immediately on the sale of every lot, in default of which the lot so purchased shall be immediately put up again and re-sold.

Payment of that part of the purchase money not made at the time of sale shall be made within two days thereafter, in default of which the undersigned may either continue to hold the lots at the risk of the purchaser and take such action as may be necessary for the enforcement of the sale, or may at public or private sale, and without other than this notice, re-sell the lots for the benefit of such purchaser and the deficiency (if any) arising from such re-sale shall be a charge against such purchaser.

4. **Delivery** of any purchase will be made only upon payment of the total amount due for all purchases at the sale.

Deliveries will be made between the hours of 9 A. M. and 5 P. M. on the days announced by the auctioneer.

Delivery of any or all purchases will be made only at the place of sale, and only on presenting the bill of purchase.

5. **Shipping**, boxing or wrapping of purchases is a business in which the undersigned is in no wise engaged, and will not be performed by the undersigned for purchasers. The undersigned will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on his part for the acts and charges of the parties engaged for such service.

6. **Storage** of any purchase shall be at the sole risk of the purchaser. Title passes upon the fall of the auctioneer's hammer, and thereafter, while the undersigned will exercise due caution in caring for and delivering such purchase, he will not hold himself responsible if such purchase be lost, stolen, damaged or destroyed.

7. **Guarantee** is not made either by the owner or the undersigned of the correctness of the description, genuineness or authenticity of any lot, and no sale will be set aside on account of any incorrectness, error of cataloguing, or any imperfection not noted. Every lot is on public exhibition one or more days prior to its sale, after which it is sold "as is" and without recourse.

The undersigned exercises great care to catalogue every lot correctly and will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued, and, in his judgment, may either sell the lot as catalogued or make mention of the opinion of such expert, who thereby would become responsible for such damage as might result were his opinion without proper foundation.

SPECIAL NOTICE.

Buying or bidding by the undersigned for responsible parties on orders transmitted to him by mail, telegraph or telephone, will be faithfully attended to without charge or commission. Any purchase so made will be subject to the above Conditions of Sale, which cannot in any manner be modified. The undersigned, however, in the event of making a purchase of a lot consisting of one or more articles for a purchaser who has not, through himself or his agent, been present at the exhibition or sale, will permit such lot to be returned within five days from date of sale, and the purchase money will be returned, if the lot in any material manner differs from its catalogue description.

Orders for execution by the undersigned should be written and given with such plainness as to leave no room for misunderstanding. Not only should the lot number be given, but also the title, and bids should be stated to be so much *for the lot*, and when the lot consists of one or more articles or objects of art, the bid per *piece* should also be stated. If the one transmitting the order is unknown to the undersigned, a deposit should be sent or reference submitted. Shipping directions should also be given.

Priced copies of the catalogue of any sale, or any session thereof, will be furnished by the undersigned at a reasonable charge.

HIRAM H. PARKE,
AUCTIONEER.

Two East Twenty-third Street,
New York City.

CATALOGUE

FIRST EVENING'S SALE
WEDNESDAY, MARCH 15TH, 1916
IN THE
NEW GALLERIES
924 AND 926 BROADWAY
BEGINNING AT 8.15 O'CLOCK

1750
Eugène Von Damme
FRENCH

1—*CATTLE AT REST*

Height, 9 inches; width, 6½ inches

VON DAMME is considered one of Verboeckhoven's best pupils. The interior is lighted by an open window through which is seen a detail of landscape.

Signed in the lower left, VON DAMME.

Property of Mr. Joseph T. Kinsley.

447
A. Bondry
DUTCH

2—*THE DUTCH FISHERMAN AT HOME*

Height, 24 inches; width, 19 inches

FIGURÉ subject, showing fisherman and wife, the latter standing. The attitude of both man and woman is unconstrained and show careful drawing and coloring.

Signed in the lower right hand corner, A. BONDY.

Property of Mr. Joseph T. Kinsley.

Frank B. A. Linton

ENGLISH: CONTEMPORARY

33- 3—CATTLE

Height, 14 inches; length, 19¾ inches

A GROUP of cattle gathered in a pen about a roughly constructed outhouse; landscape beyond.

Signed on the lower right, F. LINTON, '90.

Property of Mr. Joseph T. Kinsley.

Gabriel Deneux

FRENCH

30- 4—THE RIVER SEINE AT THE ART BRIDGE

Height, 9 inches; length, 12 inches

A SPRING morning in Paris showing excellent perspective and dainty coloring.

Signed on the lower right, GABRIEL DENEUX.

Property of Mr. Joseph T. Kinsley.

W. Dareglos

FRENCH

5—ANXIOUS TO GO HOME

Height, 10¼ inches; width, 8 inches

267
A YOUNG girl, kneeling, is holding a little tot who is looking upward towards the branches of the trees under which he is standing. Some buildings appear in the middle distance and beyond a glimpse of sky and landscape.

Signed in lower right, D.

Property of Mr. Joseph T. Kinsley.

L. T. Billotte

ITALIAN

6—HEAD OF A GIRL

(Oval Canvas)

Height, 10 inches; width, 8 inches

HEAD and shoulders; full face, red robe showing edge of white waist underneath. Black hair, dark blue eyes and pendant earrings.

Signed in middle left, L. T. BILLOTTE.

Property of Mr. Joseph T. Kinsley.

goes with #97

L. Emile Adan

FRENCH

7—HIS FAVORITE PASTIME

Height, 8 inches; width, 8 inches

207
A GENRE composition of manifold detail. The facial expression is noteworthy, the still life exceptionally well rendered.

Signed, L. EMILE ADAN.

Property of Mr. Joseph T. Kinsley.

Philip Weber

AMERICAN

8—LANDSCAPE

2750
Height, 9½ inches; length, 16½ inches

A HEAVY clump of trees borders a pond in the left foreground; mountains rise through the dusk of evening on the far left, while spread before the spectator in the foreground is lush meadow land extending to the edge of a wheat field where harvesters are at work. The sky is of a neutral blue flecked with cream white clouds.

Signed on the lower right, PHILIP WEBER, 1876.

Property of Mr. Joseph T. Kinsley.

L. T. Billotte

ITALIAN

6 + 9—HEAD OF A GIRL

(Oval Canvas)

Height, 10 inches; width, 8 inches

IDEAL head; nearly waist length; full face, brown hair, decorated with flowers.

Signed in the middle left, L. T. BILLOTTE, 1870.

Property of Mr. Joseph T. Kinsley.

August Weber

GERMAN: 1817—1873

10—MONK READING

Height, 12¾ inches; width, 8¾ inches

(Water Color)

GENRE picture representing a cardinal.

Property of Mr. Joseph T. Kinsley.



Theodore Valerio

FRENCH: 1819—1879

11—ENTRANCE TO HONFLEUR

2250

Height, 9½ inches; width, 13½ inches

AN evening scene showing a town on the extreme left. The sea is of deep bluish green and the sky of similar hue flecked with grey clouds. Sailing craft appear, some at rest, others under full sail. A brown stretch of sand reaches across the entire front of the canvas.

Signed at the lower right, VALERIO.

Property of Mr. Joseph T. Kinsley.

P. Moormans

DUTCH

12—THE NEW DOLL

1750

Height, $9\frac{1}{4}$ inches; width, 7 inches

INTERIOR representing a little girl dancing a doll on her knee. A delightful composition replete with charm.

Signed on lower right, P. MOORMANS.

Property of Mr. Joseph T. Kinsley.

Pio Ricci

ITALIAN

13—TEMPTATION

307

Height, $11\frac{1}{2}$ inches; width, $7\frac{1}{4}$ inches

GENRE subject. A somewhat elderly suitor is tempting a reluctant girl with jewels. The still life, the figured gown of the girl and the draperies on which she has been working are rendered with remarkable fidelity.

Signed on the lower left, PIO RICCI, 1875.

Property of Mr. Joseph T. Kinsley.

J. D. Sorver

FRENCH

14—STILL LIFE, CHICKENS

157

Height, 11½ inches; length, 16½ inches

Two chickens, brown and white, wander about a barn interior. Prevalent color scheme, softly modulated browns.

Signed on the lower right, J. D. SORVER.

Property of Mr. Joseph T. Kinsley.

M. Montesinos

FRENCH

15—VILLAGE IN NORWAY

3250

Height, 10 inches; length, 21 inches

IN the left foreground is depicted a number of buildings. A mule and its driver and a stooping female figure appear in the foreground. A meadow reaches to a chapel in the middle distance.

Signed on the lower right, M. MONTESINOS.

From the Peter Schemm Collection.

Property of Mr. Joseph T. Kinsley.

Madame Colin-Libour

FRENCH: CONTEMPORARY

16—*THE YOUNG HOST*

(On Panel)

3250

Height, 14½ inches; length, 18 inches

A DELIGHTFUL composition, showing facile brush-work and skill in painting interior accessories.

Signed in the lower left, COLIN-LIBOUR, 1872.

Property of Mr. Joseph T. Kinsley.

W. M. Brown

AMERICAN: 1827—

17—*LANDSCAPE*

407

Height, 12 inches; length, 20 inches

A SKETCH of meadow on which cattle are grazing is bordered by trees which rise in prominence in the right foreground. The lush green grass is nicely painted and the sky and perspective excellent.

Signed at the lower left, W. M. BROWN.

Property of Mr. William Hogencamp.



Angiolo Achini

ITALIAN

18—*READY FOR THE BALL*

Height, 20 inches; width, 12½ inches

(Water Color)

THREE-QUARTER length portrait of a young girl in old-fashioned bonnet and evening dress.

Signed in the upper left, A. ACHINI.

Property of Mr. Joseph T. Kinsley.

2750

Nicolas Riegen

DUTCH: 1827—1889

2750
19—THE WRECK

Height, 10 inches; length, 17 inches

A TURBULENT, tempest-tossed sea has partially engulfed a steamer, whose passengers rescuers on the shore are endeavoring to save. The sky is lurid and the whole scene full of action.

Signed on the lower right, N. RIEGEN.

Property of Mr. Joseph T. Kinsley.

Victoria Le Vin

ENGLISH

1750
20—STILL LIFE, GAME

Height, 20 inches; width, 15½ inches

WOODCOCK and duck, suspended from wall hook.

Signed in the lower right, LE VIN, '83.

Property of Mr. Joseph T. Kinsley.

E. Fasie

ITALIAN

21—FRUIT AND WINE

Height, 11½ inches; length, 15 inches

GRAPES, wine and other fruit painted with a light and luminous touch.

Signed in the upper right, FASIE.

Property of Mr. Joseph T. Kinsley.

Newbold H. Trotter

AMERICAN

22—BARNYARD SCENE

Height, 23½ inches; length, 29½ inches

A FINE young bull, dun and white, is tied to an outbuilding. Farming utensils, fowl, etc., are scattered throughout the yard. The sun shines down on the centre of the canvas and slants over the bull's flank.

Signed in the lower left, N. H. TROTTER, PHILA., 1866.

Property of Mr. Joseph T. Kinsley.

James Hamilton

ENGLISH: 1819—1878

23—ON THE WELSH COAST

3750

Height, 21½ inches; length, 33½ inches

AN evening marine scene with a crimson twilight melting into the dusk of night. On the left a bold promontory arises with waves beating against its base. Ships are riding at rest in the sea.

Signed in the lower left, HAMILTON.

Property of Mr. Joseph T. Kinsley.

William M. Harnett

AMERICAN

24—STILL LIFE, ASPARAGUS

1250

Height, 17 inches; width, 14 inches

A BOUND bunch of asparagus stands upright on a dark brown table which contrasts strongly with the cream and green tints of the stalks.

Signed at the lower left, WM. HARNETT, 1890.

Property of Mr. Joseph T. Kinsley.



Nic. N. Recco

ITALIAN: 1650—

25—*STILL LIFE, COLLECTION OF FISH THROWN
UPON THE SHORES OF A RIVER*

Height, 29 inches; length, 39 inches

IN every way a noteworthy canvas. The sheen of the fish, snapper, bass and squid and their variety of coloring are rendered with striking fidelity.

Signed at the lower left, NIC. N. RECCO.

Property of Mr. Joseph T. Kinsley.

Dewey Bates

AMERICAN: 1851—

26—*THE HARVEST MOON*

Height, 13½ inches; length, 20½ inches

LANDSCAPE showing brown expanse of uplands with a clump of trees. On the left the moon is rising. Time, early twilight. A girl is making her way through a wheat field on the extreme left.

Signed on the lower left, DEWEY BATES, 1881.

Property of Mr. Joseph T. Kinsley.



De Caro Baldassare

ITALIAN: 1720—

27—*STILL LIFE, BIRDS*

Height, 30 inches, length, 51 inches

THIS painting and the one following depict still life, birds, the accoutrements of the chase, etc.

Unsigned.

Property of Mr. Joseph T. Kinsley.

2250



De Caro Baldassare

ITALIAN: 1720—

28—*STILL LIFE, BIRDS*

2250

(Companion to the preceding)

Height, 30 inches; length, 51 inches

SEE description of preceding lot No. 27.

Signed on lower right, B. D. C.

Property of Mr. Joseph T. Kinsley.



Alfred Francois Guies

FRENCH: A PUPIL OF GLEYRE

29—*THE FALCONER*

207

Height, 14¼ inches; length, 18½ inches

A SINGLE figure of a richly appareled noblewoman who holds in her right hand a hooded falcon. The crimson and cream-colored tints of her robe stand out in brilliant contrast to the rich, dark brown and green hues of the background of woods.

Signed on the lower left, A. GUIES.

Property of Mr. Joseph T. Kinsley.

E. Verais

FRENCH

107
30—*BOUQUET FOR MAMMA*

Height, 9½ inches; width, 7 inches

A GENRE picture of simplicity and charm.

Signed at the lower left, E. VERAIS.

Property of Mr. Joseph T. Kinsley.

William M. Harnett

AMERICAN: 1851—

1250;
31—*STILL LIFE*

Height, 8½ inches; width, 5¾ inches

VASE, book and table drapery, painted with great verisimilitude.

Signed at the lower right, W. M. HARNETT.

Property of Mr. Joseph T. Kinsley.

357

G. G. Haanen

MUNICH: 1807—

32—READING THE STORY

Height, 23 inches; width, 18½ inches

INTERIOR scene showing a mother clasping her little girl's hand and reading from an open book.

Signed at the lower left, G. G. HAANEN.

Property of Mr. Joseph T. Kinsley.

157

Unknown

33—MADONNA AND CHILDREN

Height, 10 inches; width, 7½ inches

THIS is a replica on porcelain of the original painting by Raphael.

From the J. R. Barton Willing Collection.

Property of Mr. Joseph T. Kinsley.

M. Brassauw

GERMAN: 1766—

34—INSPECTING THE LACE

354

Height, 13½ inches; width, 11 inches

COMPANION piece to the following showing unmistakable similarity in color scheme and elaborate attention to detail. Notice the minute accuracy with which the lace is painted.

Unsigned.

Property of Mr. Joseph T. Kinsley.

M. Brassauw

GERMAN: 1766—

35—INSPECTING THE JEWELS

3750

Height, 13½ inches; width, 11 inches

A QUAIN and interesting composition. A burgher has before him loose jewels spread on a paper. He is closely observed from a window over his shoulder by a prying female. The interior furnishings are carefully done.

Unsigned.

Property of Mr. Joseph T. Kinsley.

P. E. L. Perboyre

FRENCH

4250

36—NAPOLEON AT AUSTERLITZ

Height, 20 inches; length, 25½ inches

PERBOYRE ranks high as a painter of battle scenes and paid great attention to military details, uniforms, and equipment. Napoleon is here depicted surveying his troops in action during the progress of the battle of Austerlitz.

Signed in the lower right, PERBOYRE.

Property of Mr. Joseph T. Kinsley.

Hector Leroux

FRENCH: 1829—

37—THE VESTAL VIRGIN

707

Height, 33½ inches; width, 19½ inches

A SINGLE figure of a beautiful young woman arrayed in a simple white robe standing by the receptacle containing the never-dying flame she is deputed to guard. This painting exhibits this artist in his happiest vein in a medium with which he is thoroughly familiar.

Signed on the lower right, HECTOR LEROUX.

Property of Mr. Joseph T. Kinsley.



R. Desvarreux

FRENCH: 1876—

38—*NAPOLEON I. AND HIS AID-DE-CAMP, 1806,
ON THE MORNING BEFORE THE BATTLE*

Height, 15½ inches; width, 12¾ inches

THE Emperor mounted on his famous battle steed Marengo is taking a final survey of the contemplated field of battle. The draughtsmanship evinces skill and the surrounding landscape rolling away to distant low hills is finely painted.

Signed on the lower right, R. DESVARREUX.

Property of Mr. Joseph T. Kinsley.

William Jacobus Boogard

DUTCH: 1842—1887

3750

39—STABLE INTERIOR

Height, 10 inches; length, 13½ inches

ABOUNDING in rich browns which form a fitting foil to the grey draught horse that is feeding from a trough. This artist is peculiarly felicitous in his portrayal of animal life and in this composition evinces flawless technique.

Signed in the lower right, W. J. BOOGARD.

Property of Mr. Joseph T. Kinsley.

Victoria Le Vin

ENGLISH

1250

40—STILL LIFE, GAME

Height, 18 inches; width, 12 inches

Signed in the lower right, LE VIN, '83.

Property of Mr. Joseph T. Kinsley.

A. T. Bricher

AMERICAN: 1839—

41—AFTERNOON ON THE GRAND MANON

COAST OF MAINE

1007

Height, 17½ inches; length, 35½ inches

A VERDURED hill descends to the water's edge, which, in somewhat crescent form, sweeps around to the foreground of the canvas. To the left the sea extends to the horizon's rim. Fine atmosphere and rich coloring have been attained.

Signed in the lower right, A. T. BRICHER.

Property of Mr. Joseph T. Kinsley.

James B. Sword

AMERICAN: 1839—1915

42—MASSACHUSETTS COAST

457

Height, 17½ inches; length, 33½ inches

THIS artist (lately deceased) probably never painted a better or more carefully thought-out picture. Here is represented a rock-bound coast; on a stretch of sand in the right foreground children are gamboling and some entering the water. The upland sketch of landscape on the right is finely depicted. Sky and sea treatment leave little to be criticized.

Signed in the lower right, J. B. SWORD, '80.

Property of Mr. Joseph T. Kinsley.

Thomas Dwight

AMERICAN

43—*THE CUMBERLAND VALLEY, ENGLAND*

Height, 26½ inches; width, 20½ inches

MIDSUMMER, with heavily foliated trees. Through the centre an open view of the distant horizon, with a church in the middle distance. In the foreground two women are gathering flowers. In the sky a heavy tumulus of grey clouds blending into mauve tints.

Signed on the lower left, T. DWIGHT.

Property of Mr. Joseph T. Kinsley.

Critz

GERMAN

44—*IDEAL HEADS*

Height, 7¼ inches; width, 6¼ inches

Two companion ideal heads of boy and girl, both full face, brown eyed and brown haired. Noticeable for excellence of flesh tints and purity of line.

Signed at the lower right, CRITZ.

Property of Mr. William Hogencamp.

F. Lapesqueur

FRENCH

1750
45—SHEEP IN FOLD

Height, 9 inches; length, 16½ inches

THIS canvas shows fine drawing and a harmonious blending of modulated browns.

Signed in the lower right, LESPESQUEUR.

Property of Mr. William Hogencamp.

C. Muller

AMERICAN

2250
46—GENRE SUBJECT

Height, 8 inches; length, 9½ inches

AN elderly nobleman in purple coat and short clothes is smilingly teasing a parrot, which he is endeavoring to provoke with a long spear of grass. An anecdotal canvas that needs no comment.

Signed at lower left, C. M.

Property of Mr. William Hogencamp.

L. Reichart

GERMAN: CONTEMPORARY

1750
47—THE TOPER

Height, 6 inches; width, 4½ inches

A DIMINUTIVE genre canvas, revealing clever character and detail work. A valiant toper of the lowlands is shown. The interior accessories, noticeably the costume of the reveler and the table with its rakish, lathe-turned legs, etc., are Dutch.

Signed at the lower right, L. REICHART.

Property of Mr. William Hogencamp.

Edouard Beaumont

FRENCH: 1821—1888

557
48—FEEDING THE PET

Height, 10 inches; length, 11 inches

GROUP consisting of three figures. A Moorish attendant bears a tray from which one of two ladies is feeding a small dog. The posturing of the figures is graceful and the draughtsmanship evinces skill.

Unsigned.

Property of Mr. C. W. Brindley.



H. & C. Shayer

ENGLISH: 1788—1879

49—ENGLISH LANDSCAPE

857

Height, 12 inches; length, 16½ inches

A ROLLING country, with clumps of trees flanking the canvas on both sides. The rural avocations of the English yeomanry are graphically stated. The spell of Gray's *Elegy* is felt as one gazes on it. In the foreground are seen horses and figures, with the most noticeable feature a plough team in the foreground. The landscape breathes of nature and the calm contentment of those who live close to her.

Signed at the lower right, H. & C. SHAYER.

Property of Mr. William Hogencamp.

Walter Blackman

AMERICAN: CONTEMPORARY

10- 50—IDEAL HEAD OF A GIRL

Height, 11 inches; width, 8½ inches

Bust length, face in profile, with dark green, flower-bordered waist with an inset of gauze at the throat. Brown eyes, black hair confined in a mauve and magenta colored coiffure, background red brown.

Signed at the upper right, W. BLACKMAN.

Property of Mr. William Hogencamp.

George Armfield

ENGLISH: CONTEMPORARY

25- 51—FRIENDS

Height, 12 inches; length, 16 inches

CANINE subject, St. Bernard and terrier.

Signed in the lower right, G. A.

Property of Mr. William Hogencamp.

A. F. A. Schenck

GERMAN: 1828—1901

52—SHEPHERD AND FLOCK

4750 *Height, 15 inches; length, 24 inches*

A SHEPHERD and dog are proceeding with a flock of sheep down a steep declivity through the spindrift. The snow lies thick and the heavens on the left are aglow with mellow crimson tints.

Signed in the lower left, SCHENCK.

Property of Mr. William Hogencamp.

Jasper Francis Cropsey

AMERICAN: 1823—1900

53—LANDSCAPE AND CATTLE ON THE

507 *DELAWARE RIVER*

Height, 12¼ inches; length, 20¼ inches

AN autumn scene such as Cropsey delighted to paint. Across a shallow river is seen a small town nestling near a double range of blue-enmisted hills. The sky is of alternating gray and blue.

Signed at the lower right, J. F. CROPSEY, '92.

Property of Mr. J. C. Haywood.

J. Wilms

GERMAN: 1814—

207 54—*FRUIT AND WINE*

Height, 13 inches; length, 15 inches

STILL life depicted in veracious fashion and Meissonesque fidelity, yet facile brush and ease of touch are in evidence.

Signed in the lower left, WILMS, 1868.

Property of Mr. Joseph T. Kinsley.

T. L. Smith

AMERICAN: 1835—

457 55—*WINTER LANDSCAPE*

Height, 20 inches; width, 16 inches

INTERIOR of a wood with wood cutter at work. His unyoked oxen are seen in the centre of the canvas.

Signed at the lower right, T. L. SMITH, '77.

Property of Mr. William Hogencamp.



C. Kuwasseg

AUSTRIAN: 1802—1877

56—NORMANDY, FRANCE

Height, 15½ inches; length, 25 inches

A MARITIME port with a close group of buildings extending to the edge of the sea. Fisher folk appear on the beach awaiting an incoming boat. A castle crowns a lofty plateau back of the town. The perspective is excellent, the coloring rich and cloud treatment praiseworthy.

Signed in the lower left, C. KUWASSEG.

Property of Mr. Joseph T. Kinsley.

L. De Koningh

DUTCH

2250

57—ARAB AND HIS DAUGHTER

Height, 18½ inches; width, 14½ inches

AGAINST a mural background with incised Egyptian figure decorations stands an Arabian clothed in white burnous and carrying his desert rifle. His daughter is beside him wearing a robe with vertical red stripes. Details of a flat country are seen on the right.

Signed at the lower right hand corner, L. DE KONINGH.

Property of Mr. William Hogencamp.

Jean Baptiste Greuze

FRENCH: 1725—1805

1750

58—PORTRAIT OF A NOBLEMAN

Height, 19 inches; width, 14½ inches

Bust length, full face, brown eyes, wig and white stock. A cloak of rich blue reveals the top of a crimson undervestment. A fine example of portraiture.

Unsigned.

Property of Mr. William Hogencamp.

A. Pratella

ITALIAN

59—CLAM FISHING IN THE BAY OF NAPLES

Height, $12\frac{3}{4}$ inches; length, $29\frac{3}{4}$ inches

MARINE and shore scene with crescent shaped inlet. Clam diggers are at work and fishing craft dot the bay. Buildings extend to the water's edge.

Signed in lower left, A. PRATELLA.

Property of Mr. Joseph T. Kinsley.

Theodore Gerard

FRENCH

60—YOUTHFUL ADMIRATION

Height, $23\frac{1}{2}$ inches; width, $19\frac{1}{2}$ inches

FIGURE and landscape subject. A man is feeding the mother of a brood of chickens. A boy and a girl seated on some rocks are interestedly watching him. A deep wood just changing into the hues of autumn forms a rich background for the figures.

Signed in the lower right, THEODORE GERARD.

Property of Mr. Joseph T. Kinsley.

C. De Cayoval

FRENCH: CONTEMPORARY

61—GALLANTRY

Height, 21 inches; width, 15 inches

ELABORATE attention to textiles and hangings has been given by the artist of this interior subject. The figures of the lovers, however, are not subordinated to detail and the contrasts in light and shade have been capitally sustained.

Signed in the lower left, C. DE CAYOVAL.

Property of Mr. Joseph T. Kinsley.

A. St. Marie

ITALIAN

62—A PACK OF FOXHOUNDS

Height, 15½ inches; length, 24 inches

AN interior showing seven beagles in various postures of rest.

Signed at lower right, A. ST. MARIE.

Property of Mr. William Hogencamp.

David Col

GERMAN

457 63—BAITING THE HOOK

Height, $8\frac{1}{2}$ inches; length, $10\frac{1}{2}$ inches

EVIDENTLY this is going to be a bad day for the finny tribe, were one to translate properly the resolute, yet good-humored smile that appears upon the face of this disciple of Izaak Walton. He has evidently prepared for his piscatorial adventure with due regard for the inner man—witness the basket of provender and the bottle of imprisoned joy that projects therefrom. A can of bait at his feet proclaims his solicitude for his intended victims. A snappy canvas that tells its own story.

Signed at the lower left, DAVID COL.

Property of Mr. William Hogencamp.

H. & C. Shayer

ENGLISH: 1788-1789

64—ENGLISH LANDSCAPE

64 outh
Height, 12 inches; length, $16\frac{1}{2}$ inches

A DELIGHTFUL glimpse of English rural life. The country is undulating with clumps of trees showing in both sides of the canvas. In the foreground appear horses and figures with the main feature a ploughman just finishing a furrow.

Signed on the lower right, H. & C. SHAYER.

Property of Mr. William Hogencamp.

Catalogued by mistake see #497

Sir Edwin Landseer, R. A.

ENGLISH: 1802-1873

65—*PETS AND THE FAMILY*

207 *Height, 17½ inches; width, 13½ inches*

THOUGH engravings after Landseer have decreased in value, his original paintings are much sought after. The present example is charming, both in theme and execution.

Signed in the lower right, E. LANDSEER.

Property of Mr. Joseph T. Kinsley.

Rembrandt Peale

AMERICAN: 1778—1860

66—*STILL LIFE—GRAPES*

1007 *Height, 16 inches; length, 21 inches*

A RARE canvas by a distinguished artist. The three varieties of grapes depicted are excellently rendered and the richly modulated browns of the table on which they are placed serve as a splendid setting.

Signed at the lower right, REMBRANDT PEALE.

Property of Mr. William Hogencamp.

Peter Frederick Rothermel

AMERICAN: 1817—1895

67—*DESDEMONA*

207

Height, 10½ inches; width, 8½ inches

THREE-QUARTER length, face in profile, chin resting on right hand, bodice cut low, flowers entwined in hair, purple bodice and crimson skirt; the right hand holds the hilt of a sword; dark brown background.

Signed at the lower left, ROTHERMEL, 1865.

From the Francis T. Sully Darley Collection.

Property of Mr. Joseph T. Kinsley.

Henrich Weber

GERMAN: 1847—

68—*MUSIC AND WINE*

3250

Height, 20 inches; width, 16 inches

A GROUP of monks gathered about a fruit-laden table are listening with show of great interest to a guitar solo by an ancient member of their order. The facial expressions are excellent and the poses natural and unconstrained.

Signed at the lower left, HENRICH WEBER, MUNCHEN, '87.

Property of Mr. William Hogencamp.



A. S. Franke

BELGIAN

69—SPANISH DANCERS

Height, 18 inches; length, 25 inches

A SCENE outside a tavern in Seville. To the accompaniment of a guitar a Toreador clad in crimson velvet is dancing with a Spanish Woman gowned in white. Other members of the party are gathered or stand about a table on which is placed a decanter of wine with glasses. The facial expressions and abandon of the dance are well depicted. Movement and the very joy of living fill the scene.

Signed at the lower left, A. S. FRANKE, '92.

Property of Mr. William Hogencamp.

1954

Aug. Musin

BELGIAN: 1852—

70—MARINE

(On Panel)

Height, 12 inches; length, 23 inches

A FINE composition with the sun reflecting the varying hues of the sails of shipping. A jetty and windmill appear on the right. The light falls full on the waters and sailing craft in the foreground.

Signed at the lower right, AUG. MUSIN.

Property of Mr. William Hogencamp.

Charles Francois Pecrus

FRENCH

71—THE FORTUNE TELLER

Height, 15½ inches; length, 21½ inches

A STROLLING band of gypsies have obtained access to a nobleman's home. One of the gypsies is telling the fortune of a cavalier. There are nine well posed figures. The details of the room, mural decorations, furnishings, etc., are drawn with great care.

Signed at the lower right, C. PECRUS, '78.

Property of Mr. Joseph T. Kinsley.

C. H. Schmolze

GERMAN

72—*THE SMUGGLERS IN THE ALPS*

207

Height, 20 inches; length, 26 inches

A GROUP of huntsmen grouped around a fire enjoying an evening smoke. The firelight illumines their faces and forms. Beyond them in the obscurity of night tower precipitous cliffs on which layers of snow can be defined. A virile and colorful composition. Showing facile mastery of values.

Signed in the lower left, C. H. SCHMOLZE, 1857.

From the Joseph Harrison Collection.

Property of Mr. Joseph T. Kinsley.



Albert Ritzberger

GERMAN

73—LOVE'S YOUNG DREAM

1654

Height, 22 inches, length, 27½ inches

A YOUNG girl is shown sleeping. The posture is semi-recumbent, with hands folded behind the head. A Love is curiously observing her through parted crimson draperies. The modeling of the face and arms of the dreaming girl is peculiarly well executed and the rendering of draperies excellent.

Signed in the lower right, ALBERT RITZBERGER, 1894.

Property of Mr. Joseph T. Kinsley.

J. G. Brown, N. A.

AMERICAN: 1831—1913

74—*YOUTHFUL HELPER*

Height, 18 inches; width, 12 inches

3750
AT one time no collection was deemed quite complete without an example of Brown's studies in boyhood, a theme he understood better than any artist of his day. This painting is alive with the spirit of youth. The boy carries his burden of firewood with a charming and appealing joyousness. A delightful and well painted composition.

Signed at lower left, J. G. BROWN, '65.

Property of Mr. William Hogencamp.

Thomas Doughty

AMERICAN: 1793—1866

75—*LANDSCAPE AND LAKE*

Height, 13 inches; length, 22¼ inches

857
AN Autumn scene with a tiny lake enshrined among low verdured banks with small sailing craft dotting the water's surface.

Signed in the lower right, T. DOUGHTY, '57.

Property of Mr. William Hogencamp.



J. G. Brown, N. A.

AMERICAN: 1831—1913

76—*EXPECTATION*

1907

Height, 24 inches; width, 12½ inches

THE figure of a young girl, gazing wistfully through a window at the left. Her hands are folded and the face shows in three-quarter pose.

Signed at the lower left, J. G. BROWN, N. A.

Property of Mr. William Hogencamp.

Paul Weber

GERMAN: 1823—

77—AUTUMN LANDSCAPE

3750

Height, 23½ inches; length, 33½ inches

A FINE canvas, rich in the golden brown tints of late Autumn. Vibrating atmospheric effects and skillful cloud treatment.

Signed at the lower right, PAUL WEBER, '51.

Property of Mr. Joseph T. Kinsley.

Gerald Portielje

BELGIAN: CONTEMPORARY

78—DRAWING THE SQUIRE'S PORTRAIT

1054

Height, 18 inches; length, 24 inches

A GROUP of four figures. A strolling artist is drawing the portrait of a country gentleman while the other two members of the party are observing the proceeding with great interest. Various details of still life are well rendered.

Signed in the lower left, GERALD PORTIELJE.

Property of Mr. William Hogencamp.

Ernest Parton

AMERICAN: 1845—

79—SUMMER DAY ON THE THAMES

754
Height, 22 inches; length, 36 inches

A DECORATIVE piece, painted with a fluent and assured brush. The time is early Spring. Various colored blooms appear on both banks of the river that extends to the front of the canvas. The sky effect is delicate and the sapphire and haze of the distant horizon are pictured with skill and engaging charm.

Signed in the lower right, ERNEST PARTON, '90.

Property of Mr. William Hogencamp.

G. A. Webb

ENGLISH

80—RIVER SCENE

5750
Height, 20 inches; length, 36 inches

A WHITE horse and rider are shown on the right bank of the river gazing across a calm expanse of water to the opposite bank which is bordered by trees. A church and buildings appear in the middle distance.

Signed on the lower right, G. A. WEBB.

Property of Mr. William Hogencamp.

Georges Laugée

FRENCH: CONTEMPORARY

81—THE GLEANERS

1407
Height, 31½ inches; width, 25¼ inches

A PEASANT girl heavily laden with a burden of wheat is followed by a child through a path dividing two fields. Behind them an older woman and boy are seen. The perspective is excellent and the figures, particularly the central and dominant one, well drawn.

Signed at the lower right, GEORGES LAUGÉE.

Property of Mr. Joseph T. Kinsley.

A. Lemmi

ITALIAN

82—INQUISITIVENESS

407
Height, 36 inches; width, 27 inches

A FIGURE subject portraying three young women whose curiosity has been excited by some episode or person beyond the view of the spectator. The attitude of the principals are peculiarly easy and graceful and the composition well balanced and pleasing.

Signed in lower left, A. LEMMI.

Property of Mr. Joseph T. Kinsley.



Reco, Cavere Gieuseppe

ITALIAN: 1634—1695

83—*STILL LIFE, MEAT, FRUIT AND WINE*

Height, $29\frac{1}{4}$ inches; length, $39\frac{1}{4}$ inches

PUPIL of Paolo Poppopa. The paintings of this artist are noticeable for their brilliancy of color and accuracy of detail.

Signed at lower right with monogram.

Property of Mr. Joseph T. Kinsley.

1750

Unknown

201 84—*ST. CHARLES BORROMEO*

Height, 40 inches; width, 32 inches

A DEVOTIONAL theme of the eclectic school of Bologna, produced probably about the middle of the seventeenth century. Its draughtsmanship and brilliant coloring proclaim it the work of a master hand. The canvas was originally brought from a church at Pisa, Italy, and was at one time included in the Clark collection sold in New York City in 1896.

Property of Mr. Joseph T. Kinsley.

J. W. Lindlar

GERMAN: 1816—1896

4750 85—*CHAPEL IN WALDENSES*

Height, 31 inches; length, 43 inches

AN Alpine scene with a mountain chapel in the foreground quite too small for the worshippers who are listening to their pastor addressing them from its steps. The sky treatment is particularly happy. The mountains filling the background are impressive in their lofty grandeur and form a fitting setting for the heavily verdured left foreground.

Signed on the lower right, J. W. LINDLAR.

From the Joseph Harrison Collection.

Property of Mr. Joseph T. Kinsley.

H. Herzog

GERMAN: 1832—

86—A GLEAM OF SUNSHINE

5250

Height, 37 inches; width, 33 inches

A WOODLAND scene. The vernal freshness of the Spring woods is lighted by a glow of sunshine percolated through the tops of the trees seen in the upper left hand portion of the canvas. Two youthful figures, boy and girl, are about to cross a pool spanned by a fallen tree. The pool extends to the front of the canvas. There is shown a gratifying gradation of light and shadow.

Signed in the lower right hand corner, H. HERZOG.

Property of Mr. William Hogencamp.

William Huhn

AMERICAN

87—THE APPROACHING STORM

5250

Height, 39 inches; length, 58 inches

A NUMBER of terror-stricken peasants fly with their herds before the approach of invaders. A scene of hurry, turmoil and confusion.

Signed on the lower left, W. HUHN.

From the Peter Schem Collection.

Property of Mr. Joseph T. Kinsley.



Clara Von Wille

DUTCH: 1883

88—THE BONE OF CONTENTION

40-7

Height, 46 inches; length, 66½ inches

THIS canvas depicts a savage conflict between two large dogs, while a small terrier makes off with the cause of contention. The subject is vigorously portrayed.

Signed in the lower left, CLARA VON WILLE, 1863.

From the Joseph Harrison Collection.

Property of Mr. Joseph T. Kinsley.

SECOND EVENING'S SALE

THURSDAY, MARCH 16TH, 1916

IN THE

NEW GALLERIES

924 AND 926 BROADWAY

BEGINNING AT 8.15 O'CLOCK

George R. Bonfield

ENGLISH

1250 89—*ENGLISH CHANNEL*

Height, $9\frac{1}{4}$ inches; length, $14\frac{1}{4}$ inches

A STRONG and interesting canvas. On the sand is a beached fishing smack; in the sea frigates ride at anchor. Beyond other craft appear under full sail. The sea is slightly turbulent; the sky overcast.

Signed at lower right, G. R. BONFIELD.

Property of Mr. Joseph T. Kinsley.

Ettienne Adolphe Piot

FRENCH: CONTEMPORARY

2750 90—*THE CONNOISSEUR*

Height, $13\frac{1}{2}$ inches; width, $10\frac{1}{2}$ inches

GENRE subject; with skilful treatment of textiles and still life.

Signed in the lower right, A. PIOT, 1857.

Property of Mr. Joseph T. Kinsley.

Charles P. Gruppe

CONTEMPORARY ARTIST

205
205
91—CANAL AT DELFT

Height, 20 inches; width, 16½ inches

THE waters of the Canal occupy the whole foreground of the picture. In the middle distance rises a windmill. A line of trees and houses extends along the right borders of the canal.

Signed at the lower right, CHARLES P. GRUPPE.

Property of Mr. Joseph T. Kinsley.

Charles P. Gruppe

CONTEMPORARY

701
70
92—ON THE BANKS OF THE LAKE

Height, 20 inches; width, 16½ inches

A SILVER grey canvas showing a house closely abutting on a sheet of water that vividly reflects hills and objects on its borders.

Signed at the lower right, CHARLES P. GRUPPE.

Property of Mr. Joseph T. Kinsley.



100^{so} **Alfred Louis Jacomin**

FRENCH

93—BLACKSMITH SHOP INTERIOR

100- Height, 11 inches; length, 14 inches

INTERIOR of a forge, a blacksmith and his assistant at work at an anvil in the right hand corner of the canvas. The compelling feature of the picture is the splendidly drawn bay horse hitched to a wall hook.

Signed on the lower left, A. JACOMIN.

Property of Mr. Joseph T. Kinsley.



Th. Von Slays

DUTCH: CONTEMPORARY

240
240.1
94—INTERIOR OF A BARN

SHEEP and fowl. A canvas noticeable for shade and light contrasts, that evidence accurate appreciation of tone values.

Signed in the body of the canvas, upper left hand portion, TH. VON SLAYS.

Formerly owned by Mr. Hope, late President of the Union League, Phila.

Property of Mr. Joseph T. Kinsley.



75⁰⁰
Hendrik Willem Mesdag

DUTCH: 1831—

95—TWILIGHT AT SCHEVENINGEN

75¹
Height, 14 $\frac{3}{4}$ inches; length, 17 $\frac{3}{4}$ inches

A LEADEN, low-hanging sky, partially clearing up in the distance, hangs over a number of fishing boats under full sail. The sea takes its note of color from the heavens. The wave motion, a short and choppy one in this case, is depicted with fine mastery.

Signed in the lower right, H. W. MESDAG.

Property of Mr. Joseph T. Kinsley.

A. Lesrel

FRENCH: 1830—

507
50.00
96—*THE HALBERDIER*

Height, 9¼ inches; width, 7¼ inches

A SINGLE figure in scarlet and brown standing out in bold contrast to the deep green of the wall forming the background. Well painted and full of easy action.

Unsigned.

Property of Mr. Joseph T. Kinsley.



Ad. Schreyer

GERMAN: 1828—1899

97—*RUSSIAN HORSEMAN*

Height, $8\frac{3}{4}$ inches; length, $12\frac{1}{4}$ inches

A STERLING canvas by a great artist. A mounted Cossack has halted beneath a tree that affords partial shelter from the storm. A led horse stands beside the one he rides. Both rider and animals appear utterly fagged out. The time is apparently dusk. The foreground is painted in light brown tints that meld into deeper tones in the woods in the middle distance. The remarkable facility and life-like fidelity with which Schreyer depicted themes of this character, are evidenced by this remarkable painting.

Signed in the lower left, AD. SCHREYER.

Property of Mr. Joseph T. Kinsley.

Henriette Ronner

GERMAN: 1821—1904

557
5500
98—*FRIENDS*

Height, 17 inches; width, 14 inches

A SPANIEL and a kitten are shown resting on a crimson cushion. Henriette Ronner has always been held in high repute as a painter of animals. The present is an excellent example of her work.

Signed at the lower right, HENRIETTE RONNER.

Property of Mr. Joseph T. Kinsley.



Leon Richèt

FRENCH: 1844-1907

155 99—THE ROAD FROM THE VILLAGE

1554 Height, 10 inches; length, 14½ inches

A VILLAGE in France bordering on a river, with a tall tree in the middle foreground towering heavenward with magisterial distinction. The time seems midsummer. The sky overhead is a sullen gray, but towards the right the horizon is illumined by bright-hued clouds.

Signed in the lower left, LEON RICHÈT.

Property of Mr. Joseph T. Kinsley.

85.00
857

E. W. Redfield

AMERICAN: CONTEMPORARY

100—A *VILLAGE IN FRANCE*

Height, 17½ inches; length, 21 inches

AN early example of this well-known artist's work. A simple and robust composition, the pigment thickly laid. A hilly foreground of emerald green extends to a row of fishermen's dwellings, the light brown roofs of which are in marked contrast to the blue of the sea beyond. The sky is of a pale blue, flecked with grey clouds.

Signed in the lower right, E. W. REDFIELD, 1908.

Property of Mr. Joseph T. Kinsley.



John Frederick Herring

ENGLISH: 1795—1865

105⁴⁹
1054 101—STABLE INTERIOR

Height, 16 inches; length, 22½ inches

CENTRAL standing figure of a brown and white cow with recumbent sheep. Another cow, dun colored, is seen in the rear. Herring was animal painter to the Duchess of Kent and a pupil of Cooper. Many of his racing pictures have been engraved and lithographed.

Signed at the lower center, J. F. HERRING.

Property of Mr. Joseph T. Kinsley.

W. Verschuur

AMSTERDAM: 1812—1874

102—AWAITING THE MASTER

Height, 9½ inches; width, 8½ inches

1107
120007
IN the immediate foreground a staghound stands awaiting the advent of his master. On a table appears a plumed cavalier's hat, sword, cloak, and upon the floor a cuirass. The technique and coloring in this small composition are excellent.

Signed in the middle left, W. VERSCHUUR.

Property of Mr. Joseph T. Kinsley.

Paul Lazerges

FRENCH: 1845—

103—ALGERIAN SPRING

Height, 5½ inches; width, 4 inches

207
2012
FIGURE of a Moor. His water bottle is being filled from a spout projecting from a wall against which he is leaning. A small but striking composition.

Signed on the lower left, LAZERGES.

From the Dundas Lippincott Collection.

Property of Mr. Joseph T. Kinsley.

William M. Hart, N. A.

AMERICAN: 1823—1894

4750
47.50
104—LANDSCAPE AND SHEEP

Height, $15\frac{1}{4}$ inches; length, $25\frac{1}{2}$ inches

A SOMBRE sky overtops undulating hills, at the foot of which sheep are grazing. The light falls from a break in the clouds on the middle foreground. Boulders with flowers are on the left. The aerial perspective is excellent.

Signed on the lower right, W. M. HART, 1853.

From the Joseph Harrison Collection.

Property of Mr. Joseph T. Kinsley.

E. Vernon

FRENCH

50.7
50.00
105—IDEAL HEAD

Height, $23\frac{1}{4}$ inches; width, $19\frac{1}{4}$ inches

NEARLY waist length, full face, head coquettishly tilted to the right, décolleté costume, hair a light rippling auburn with a pink rose carelessly thrust over the left ear; eyes red-brown; facial expression gracious and smiling. The flesh tints are excellent and the pose alluring.

Signed in the lower right, E. VERNON.

Property of Mr. Joseph T. Kinsley.

Luis Jimenez

SPANISH: 1845—

90-1
106—*THE RADISH PICKERS*

Height, 17½ inches; length, 23½ inches

90-2
THIS delightful canvas is a revel of color. Two peasants, male and female, occupy the very forefront of the picture with a gently upward-sloping meadow behind on which the light falls in strata, forming stretches in various tints of green and brown. The figures are depicted in easy and unconscious poses. Evidently a changeful day in Spring alternating in intervals of light and shadow.

Signed in the lower left, LUIS JIMENEZ.

From the Potts Collection.

Property of Mr. Joseph T. Kinsley.

Carl Brunner

SWISS: 1833—1871

95-1
107—*AN INCIDENT OF THE FRANCO-PRUSSIAN WAR*

Height, 26 inches; width, 21½ inches

95-2
A MONASTERY is being used as temporary detention quarters. Over a number of French soldiers a Prussian stands guard. Some of the Frenchmen are engaged in a game of cards, others are scattered about in various postures. The lights and tone values are well observed.

Signed on the lower left, C. BRUNNER.

Property of Mr. Joseph T. Kinsley.



J. G. Meyer Von Bremen

GERMAN: 1813—1886

108—AN EARLY RISER

Height, $23\frac{1}{4}$ inches; width, $19\frac{1}{2}$ inches

AN exquisite genre piece. A little Dutch girl is opening an oven. In her left hand is a candle which lights her face, dress and the lower part of her figure. The chiaroscuro is wonderful and the whole canvas replete with tenderness.

Signed in upper left hand portion of canvas, MEYER VON BREMEN.

Property of Mr. Joseph T. Kinsley.

300-1

300, 100

J. Le Roy

FRENCH

109—THE PLAYFUL KITTENS

Height, $20\frac{1}{2}$ inches; width, $17\frac{1}{4}$ inches

754
7500
A WELL painted interior and its adornments showing a cat with her kittens at play. Le Roy is noted for the felicity with which he presents cat life and the painting now offered is a creditable example.

Signed in the lower left, J. LE ROY.

Property of Mr. Joseph T. Kinsley.

Eisman Semenovskiy

RUSSIAN

110—THE EGYPTIAN FRUIT GIRL

8250
15250
Height, $21\frac{1}{4}$ inches; width, $12\frac{1}{2}$ inches

A WINSOME, blonde, blue-eyed girl dressed in medal be-spangled Egyptian costume and crimson cap, holds a tray of peaches and grapes. A brown copse of trees and patch of dark blue sky offer a telling foil to the gold and crimson shown in the subject's costume.

Signed in the lower right, EISMAN SEMENOWSKY.

Property of Mr. Joseph T. Kinsley.



Camille Hippolyte Delphy

FRENCH: 1841—1910

111—*LANDSCAPE AND STREAM*

Height, 9 inches; length, 14½ inches

A LAKE scene bordered with lightly undulating lowlands.
Good atmosphere and sky.

Signed on the lower right, H. C. DELPHY.

Property of Mr. Joseph T. Kinsley.



Signed "M"

(Signature for Monticelli)

112—GOING TO THE CATHEDRAL

Height, 5½ inches; length, 8 inches

1754
1754
THIS canvas signed "M," a not unusual mode of signature for Monticelli, bears every indication of his work. It is a masterpiece, small only in its dimensions. It would be hard to imagine richer pigment or finer perspective. The scene represented is a wooded avenue leading up to the entrance to a chapel before the portal of which a number of persons are gathered. From an opening in the trees light falls on the group and edifice with delightful and shimmering results of shadow and sunlight.

Property of Mr. Joseph T. Kinsley.



Henriette Ronner

GERMAN: 1821—1904

113—*BUSY DAY*

Height, 10½ inches; width, 8½ inches

THIS canvas will repay close scrutiny. The foreshortening of the dog hitched to the cart, as he rushes head-on towards the observer, is done with great skill.

Signed on lower right, HENRIETTE RONNER.

Property of Mr. Joseph T. Kinsley.

70-
70-20



Homer D. Martin, N. A.

AMERICAN: 1836—1897

114—*LATE FALL IN THE ADIRONDACKS*

Height, 9½ inches; length, 14 inches

A SUNNY upland reaches down to a stream in which is a boatman. A thick clump of trees appears in the left foreground. This painting has much charm and is characteristic of this master's treatment of sky and perspective.

Signed at the lower right, H. D. MARTIN.

Property of Mr. Joseph T. Kinsley.

210-1
210-10

Emile Lambinèt

FRENCH: 1810—1878

115—ON THE BANK OF THE CANAL

1057
Height, 18 inches; length, 29 inches

105.
On the towpath of a canal a man and woman are hauling a small canal boat. Low buildings appear in the middle distance at the foot of heavily wooded low hills. A clump of tall forest trees is shown at the left.

Signed at the lower left, EMILE LAMBINÈT, '69.

Property of Mr. William Hogencamp.

W. Q. Orchardson

ENGLISH: 1835—

116—GOOD ADVICE

4750
Height, 11½ inches; width, 9 inches

47.50
Two figures, one an aged man in reflective posture who has been offering advice to a young girl holding a basket of fruit and gazing inquiringly into his face. The head of the old man is particularly well delineated.

Unsigned.

Property of Mr. Joseph T. Kinsley.



Louis Robbe

GERMAN: 1806—

117—STABLE INTERIOR WITH SHEEP

AND GOAT

Height, 17 inches; length, 23½ inches

754
75.00
A STABLE interior showing Rembrandtesque gradations of shades of brown. The goat, sheep and kid here depicted fit, with their cream-brown coats, admirably into the brown environment. The draughtsmanship has been executed with an assured facile touch and would not discredit the great master, Charles Jacque.

Signed in the lower right, ROBBE.

From the J. R. Barton Willing Collection.

Property of Mr. Joseph T. Kinsley.



270. **D. Ridgway Knight**

AMERICAN

118—*THE HOMEWARD ROAD*

270-1 *Height, 20½ inches; width, 17 inches*

THE demand for this artist's work is constantly increasing. The present composition shows a French peasant girl descending a hill with a child, both returning from the woods with their spoil of branches of foliage and flowers. In the left middle distance an expanse of sea is seen extending to low hills in the distance. This canvas is a superb example of the artist's happy rendering of peasant life and French scenery.

Signed on the lower left, D. R. KNIGHT, PARIS, 1877.

Property of Mr. Joseph T. Kinsley.

Joseph H. Boston, A. N. A.

AMERICAN: CONTEMPORARY

119—*SUMMER LANDSCAPE, WOODMONT, CONN.*

Height, 11½ inches; length, 15½ inches

AN impressionistic painting with thickly laid colorful pigment. A heavily foliated tree partially screens a dwelling in the left foreground. A solitary female figure is proceeding along a wide road that leads past two buildings on the right. The sky is strongly rendered.

Signed on the lower right, BOSTON.

Property of Mr. Joseph T. Kinsley.



David Johnson, A. N. A.

AMERICAN: 1829—1908

120—*LANDSCAPE, RIVER AND MOUNTAINS*

Height, 9½ inches; width, 14½ inches

ACROSS a stream loom twin mountains, bathed in a light haze. Filling the entire front of the canvas is a rolling country interspersed with woods and flecked with light and shade. The canvas is aglow with the midday light of late Summer. David Johnson was Jasper F. Cropsey's most brilliant pupil.

Signed at lower left, D. J.

Property of Mr. William Hogencamp.

Victor Dupré

FRENCH: 1816—1879

657
65.
121—LANDSCAPE

Height, 8½ inches; length, 16 inches

A FRENCH landscape with the edge of a forest showing on the right foreground. Across a small stream on the left is a meadow extending to some woods and buildings in the middle distance. The sky is heavily clouded with a patch of blue showing in the upper right hand corner.

Signed at the lower right hand corner, V. DUPRÉ.

Property of Mr. H. T. Truax.

Charles Francois Daubigny

FRENCH: 1817—1878

fake
2007
200.
122—LANDSCAPE

Height, 6 inches; length, 9¾ inches

A GEM canvas whose dominant note, aside from its excellent atmosphere, is its striking arrangement of poplar trees which stand, sentinel like, in the middle of a lush meadow on which horses and sheep are grazing. A pond appears in the right foreground with two figures seated on its border.

Signed in the lower right, DAUBIGNY.

Property of Mr. William Hogencamp.



Richard P. Bonington

ENGLISH: 1801—1828

123—THE MORNING CHAT

Height, $17\frac{1}{2}$ inches; length, $22\frac{1}{2}$ inches

200-
200-
BONINGTON'S canvases are scarce and much sought after. The one shown here is of great merit. A heavily foliaged oak rises in the left foreground and droops over a stone dwelling. A hilly country extends away to the haze of distance while the broken clouds of dun grey and cream white throw shade and light on the land beneath. An equestrian is conversing with a woman in the middle foreground and another female figure is shown on the left. A typical English landscape, full of atmosphere and charm.

Signed on the lower right corner.

Property of Mr. Joseph T. Kinsley.



405. *fake* **N. V. Diaz**

FRENCH

124—*THE WOODLAND NYMPHS*

405 *Height, 12¼ inches; width, 9 inches*

THIS small composition is a poem. Its balance is admirable. The wooded recess in which the girlish and exquisite Dryads are gathered is wonderful in its arrangement of tone values. The nook is lighted from above where a rich patch of sapphire sky shows. This is Diaz at his best.

Signed at the lower right, N. V. DIAZ.

Property of Mr. Joseph T. Kinsley.

fake

Jean Baptiste Camille Corot

FRENCH: 1796—1875

125—*LANDSCAPE*

Height, 9 inches; length, 11 inches

3107
310⁰⁰

A WOMAN bent over with the burden she bears on her back is slowly proceeding along an avenue bordered with thick woods, against which a few feathery foliated birch trees show in delightful contrast. The sky and atmospheric effects are splendidly rendered.

Signed on the lower left, COROT.

Property of Mr. H. T. Truax.



Petrus Van Schendel

DUTCH: 1806—1870

126—A NIGHT MARKET

Height, 26 inches; width, 20 inches

VAN SCHENDEL is fully equal to Rosierse in his depiction of candlelight subjects and their incident chiaroscuro. A night market in Holland is here shown with admirably drawn figures gathered about the marketwomen's taper-lit tables, revealing fruit and vegetables. The moon seen through scudding clouds adds radiance of a contrasting character to the candlelight that illumines the lower portion of the canvas. A well-balanced and colorful composition.

Signed at the lower right, P. VAN SCHENDEL.

Property of Mr. William Hogencamp.

Jean Gustave Jacquet

FRENCH: 1846—1909

307 127—*PORTRAIT OF A LADY*

Height, 36 inches; width, 16 inches

THREE-QUARTER length, seated on blue brocaded sofa, full face, pink gown, cut décolleté, string of pearls about throat.

Signed in the lower left, G. JACQUET.

Property of Mr. S. E. Hutchinson.

Albert Bierstadt

AMERICAN: 1830—1902

657 128—*MOUNTAIN PEAKS*

(Painted on composition board)

Height, 18 inches; length, 24½ inches

65. THE chief note in this painting is the sky-piercing peak just touched with crimson by the rays of the setting sun. Below, night has practically descended, but a luminous night, revealing in the left foreground three wolves stalking some heron that are resting on the edge of a dark pool in the middle distance. Deeply shadowed pine woods appear beyond and prove effective foils for the fire-touched peaks. A masterly composition evincing great skill in tone values.

Signed at the lower right, A. BIERSTADT, '71.

Property of Mr. William Hogencamp.

James M. Hart

AMERICAN: 1828—1901

120.
120-1
129—WOODED INTERIOR WITH CATTLE

Height, 20 inches; width, 16 inches

A HERD of cattle is passing through a path in the forest and are reaching a pond shown in the foreground. Through an opening in the woods a white and blue expanse of sky is visible. Good perspective and praiseworthy draughtsmanship. Though born in Scotland, the artist's life work was in America.

Signed lower right hand corner, JAMES M. HART, '87.

Property of Mr. William Hogencamp.

Ralph Albert Blakelock, N. A.

AMERICAN: 1847—

130—AUTUMN LANDSCAPE — OPPOSITE MT.
MORRIS PARK

Height, 15 inches; length, 24 inches

A low house showing from behind lofty trees, rich with the variegated hues of autumn, is seen slightly beyond the foreground. The sky is aglow with the hues of sunset. A sheet of water occupies the middle foreground and extends to distant banks.

Unsigned.

Property of Fuller Estate.

2007

130

200.

500.

Eugene J. Verboeckhoven

DUTCH: 1799—1881

131—COWS AND SHEEP IN PASTURE

5007

Height, 29 inches, width, 24 inches

RECOGNIZED even before his death as one of the great modern masters of cattle painting, the works of this artist are more and more in demand among the cognoscenti. There is a lure about this example that compels recurrent observation. The painting is exquisitely balanced. The sky treatment superb. The sheep are depicted with compelling skill. The brown and white of the coats of the cattle blend charmingly with the green of the sward and the background of delicately foliated hill. This is pre-eminently a canvas "to live with" and find ever increasing satisfaction in its possession.

Signed at lower left, EUGENE VERBOECKHOVEN, '47.

Property of Mr. William Hogencamp.



510



fake

Charles Francois Daubigny

FRENCH: 1817—1878

132—VILLERVILLE

510-

Height, 9 inches; length, 16½ inches

A GROUP of low buildings are clustered in front of a church in the middle distance. In the left foreground three trees spring from the foot of a hill. The time is evening. A sense of calm and restfulness pervades the composition.

Signed in the lower left, DAUBIGNY.

Property of Mr. Joseph T. Kinsley.

John Kinsley

37.50

P. G. Veltin

GERMAN

133—HOLLAND STREET SCENE

37.50

Height, 10 $\frac{1}{4}$ inches; width, 8 inches

A STREET scene with figures passing up and down a narrow street between two rows of typically Dutch houses.

Signed at the lower left, P. G. VELTIN.

Property of Mr. Joseph T. Kinsley.

Edward Moran

AMERICAN: 1829—

134—EVENING ON THE HOLLAND COAST

180.
100-

Height, 28 inches; width, 25 $\frac{1}{4}$ inches

THE time is night. A windmill crowns a slight eminence over the sea, which extends to houses lining the shore. Lights from the interior of these buildings make a pleasing contrast with the sombre outside atmosphere.

Signed on the lower left, EDWARD MORAN.

Property of Mr. Joseph T. Kinsley.



George Inness, N. A.

AMERICAN: 1825—1894

135—NEW MEDFORD VALLEY, MASSACHUSETTS

Height, 16 inches; length, 20 inches.

THIS painting is a gem and presents a locality—the Medford Valley—that Inness loved. A stream extends across the whole foreground and is spanned by a rough log bridge on which two figures are resting. Meadow lands reach to wooded hills in the middle distance. Cattle appear just beyond the bridge. The treatment of woods and sky is characteristic.

Signed at the lower right, G. INNESS.

Purchased from the Artist.

Property of Mr. Joseph T. Kinsley.



Eugene J. Verboeckhoven

DUTCH: 1799—1881

180 136—STABLE INTERIOR, SHEEP

Height, 9¼ inches; width, 8 inches

180 It would be difficult to find a better example of this artist's work in miniature. The subject shows the interior of a barn, a ewe suckling its offspring, another resting in the shade of the interior, while two chickens are seen in the left foreground. The drawing is masterly while the gradations of light and shade evince the master of color scheme and brushwork.

Signed lower right, EUGENE VERBOECKHOVEN, 1860.

From the C. J. Harrah Collection.

Property of Mr. Joseph T. Kinsley.



B. C. Koek-Koek

DUTCH: 1803—1862

137—ROAD NEAR THE RHINE

Height, 10 inches; length, 13 inches

A CHARMING landscape with a giant oak in the left foreground. Peasants appear beneath this tree and a winding road flanked with structures leads to distant hills.

Signed on the lower right, B. C. KOEK-KOEK.

Property of Mr. Joseph T. Kinsley.

607
60.



H. L. Dupray

FRENCH: 1841—

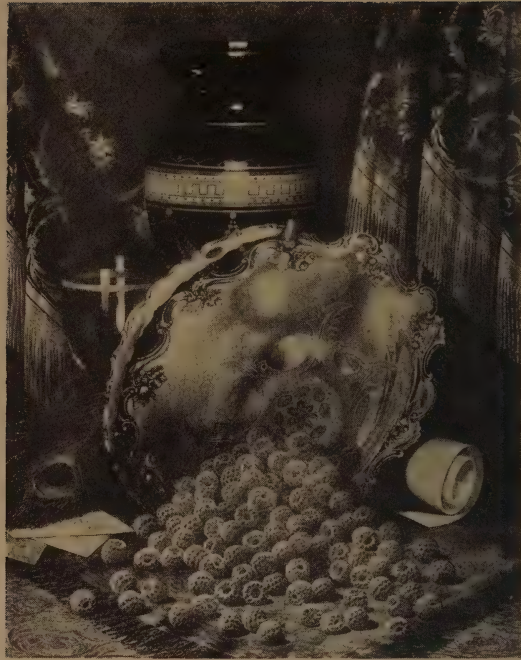
138—*NAPOLEON AFTER THE BATTLE*

Height, 31¼ inches; width, 25¼ inches

THIS canvas shows Napoleon mounted on his white Arabian barb Marengo in the middle foreground. He is accompanied by his staff. In the middle distance appear the smoke of the dying battle and dismounted field pieces.

Signed at the lower left, H. DUPRAY, 1905.

Property of Mr. Joseph T. Kinsley.



William M. Brown

AMERICAN: 1827—

139—*STILL LIFE, RASPBERRIES*

Height, 19½ inches; width, 15½ inches

A SILVER salver, raspberries, the eye of a peacock plume, lamp, draperies, &c., are rendered with surpassing fidelity. The raspberries are particularly happily painted in their velvety lusciousness.

Signed in the lower left, W. M. BROWN, ARTIST.

Property of Mr. Joseph T. Kinsley.

60.12
60-7



Thomas Cole, N. A.

AMERICAN: 1801—1848

140—*THE MOUNTAIN STREAM*

Height, 18¼ inches; length, 24 inches

A STRIKING example of Cole's work with subtle atmospheric effects. The richly rendered woods of early Autumn are depicted with telling mastery. The distant mountains are enshrouded in a vaporous mist, and just beyond the middle foreground two men are fly-casting for trout.

Signed at the lower right, T. COLE.

Property of Mr. Joseph T. Kinsley.



Andreas Achenbach

GERMAN: 1815—1910

141—SCENE ON THE BALTIC COAST

Height, $18\frac{1}{2}$ inches; length, $26\frac{1}{2}$ inches

260.00 2601
A LIGHT-HOUSE, fortress like, stands out squarely to meet the shock of the waves that dash against it. The sky on the left is threatening, but over the town on the right the clouds have dispersed, and light falls on some important buildings in the middle distance. This canvas is peculiarly happy in its aerial perspective, of which this artist was an acknowledged master.

Signed in the lower left, A. ACHENBACH.

Property of Mr. Joseph T. Kinsley.



E. Berne Bellecour

FRENCH: 1838—

142—*FILLING THE CANTEEN*

Height, $13\frac{3}{4}$ inches; width, $9\frac{1}{2}$ inches

A FRENCH soldier is shown leisurely filling his canteen from a leader running down an adjacent building. There is absolute ease in the pose, and the accessories of beautifully blended tones bring out the figure in fine relief.

Signed in the lower right, E. BERNE BELLECOUR.

Property of Mr. Joseph T. Kinsley.

1457

1457

1.10.
apparently
genuine, but
very bad.
140-1

Bernhardus Johannes Blommers

DUTCH: 1845—1914

143—DUTCH INTERIOR

Height, 15 inches; length, 19 inches

Two elderly peasants are shown at their evening repast. Fowl have strayed into the room. While the picture is low in tone, the interior details are very clearly defined.

Signed at the lower right, "A MON AMI GRUPI,
BLOMMERS, '98."

Property of Mr. Joseph T. Kinsley.

not his handwrit

Bernhardus Johannes Blommers

DUTCH: 1845—1914

fake
270-1
270-2

144—DUTCH INTERIOR

Height, 15¼ inches; length, 18¾ inches

THIS canvas is a typical Blommers and evinces all his great love and deep appreciation of the home life of the lowly folk he loved to depict. The brush work is vigorous and the rich tones of the picture and the grouping of the members of the contented household show Blommers at a high level.

Signed at the lower right, BLOMMERS.

Property of Mr. Joseph T. Kinsley.



Josef Israels

DUTCH: 1824—1911

145—*THE CLOSE OF DAY*

350

Height, 14¼ inches; width, 8 inches

THE figure of the slow-moving aged woman is sombre and full of pathos. In Israel's nature there was a deep strain of poetic melancholy that has assumed vivid realization on this small but powerful canvas.

350.

Signed on the lower left, JOSEF ISRAELS.

Property of Mr. Joseph T. Kinsley.

William Merrit Chase, N. A.

AMERICAN: 1849—

146—*STILL LIFE, LOBSTER AND CELERY*

Height, 16¼ inches; width, 13½ inches

100-
100.
It would be difficult to find a more brilliant or better specimen of still life than this portrayal of lobster, celery and fruit, etc. Chase is generally acknowledged to be supreme in this special line.

Signed at the lower left, WILL. M. CHASE, '71.

Property of Mr. Joseph T. Kinsley.

P. Von Schendel

DUTCH: 1806—1870

147—*SAINT GEROME*

Height, 14¼ inches; width, 12 inches

70-
70.
STRIKING chiaroscuro and masterly characterization are shown in this composition.

Signed in the lower left, VON SCHENDEL.

From the J. R. Barton Willing Collection.

Property of Mr. Joseph T. Kinsley.

Camille Hippolyte Delphy

FRENCH: 1841-1910

148—*THE RISING MOON—SCENE ON THE SEINE*

Height, 12½ inches; length, 23½ inches

A CANVAS more reminiscent of Daubigny than Corot, but the artist has by no means merged his individuality in that of either of his masters. This is without doubt one of the finest Delphys that has ever reached America, whether we consider its rich depth of tone, fine atmosphere, or superb rendering of the water that reaches to the right foreground. Across this stretch of water looms up a clump of trees, while in the left foreground another tree and the road winding beside it stands out just touched with silver from the full moon overhead.

Signed on the lower right, H. C. DELPHY.

Property of Mr. Joseph T. Kinsley.

4 axxx.
6000.
6000-

6000-

6000-

6000-

6000-

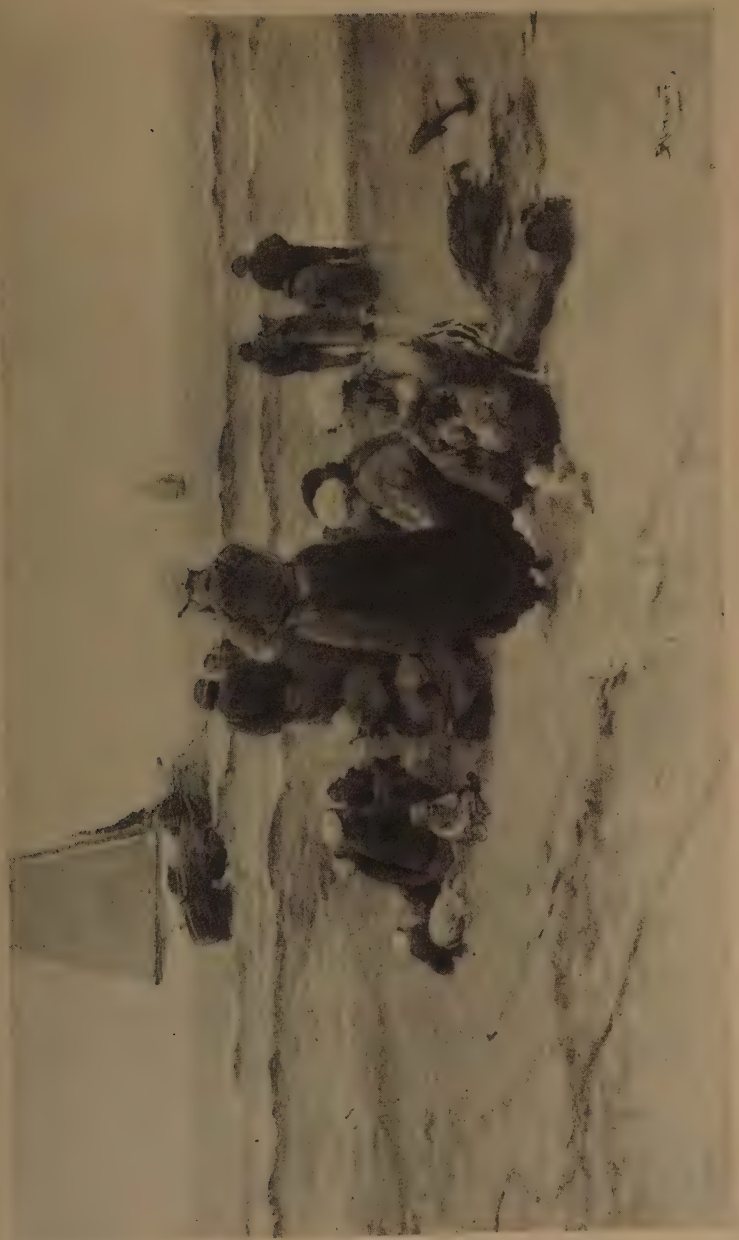
6000-

6000-

6000-

6000-

fine quality



P. J. Clays

BELGIAN: 1819—1900

475
475
150—ON THE RIVER MAAS

Height, 25½ inches; length, 36½ inches

A CHARACTERISTIC example of this great Belgian's work. It manifests masterly handling of sky and water effects. The sea is comparatively calm, but scudding white clouds appear in the heavens with the blue shining clearly through. A cluster of ships appear in the right foreground, and the bright hues of their sails throw multi-colored tints into the sea. On the shore a windmill is seen in the left middle distance.

Signed on the lower right, P. J. CLAYS.

From the Potts Collection.

Property of Mr. Joseph T. Kinsley.



Eugene J. Verboeckhoven

DUTCH: 1799—1881

151—COW AND LANDSCAPE

Height, 33 inches; length, 43 inches

750-1
750

A MASTERPIECE by this great Dutchman. This painting is absolutely impressive. The cow, standing boldly out in the foreground with head slightly turned to the spectator. Apart from rich coloring, this is an example of perfect draughtsmanship. A sheep and lamb appear in the right and ducks and ducklings in the left foreground. The landscape accessories form a fitting setting for this noble painting. The sky, with its cumulus of grey and white clouds and varying tints of turquoise blue, is splendidly painted. It would be difficult to imagine a more finely balanced or more satisfying canvas.

*Signed at the lower right, EUGENE VERBOECKHOVEN,
1854.*

Property of Mr. Joseph T. Kinsley.



Paul Grolleron

FRENCH: —1885

152—*THE BARRICADE*

Height, 21 inches; width, 14½ inches

170-1
118
AN exceptionally fine composition. The figures are splendidly depicted, the movement intense, while the architectural details, brilliant sky and sunlit atmosphere make this composition a *chef-d'oeuvre*.

Signed in the lower right, P. GROLLERON.

Property of Mr. Joseph T. Kinsley.



Felix Ziem

FRENCH: 1821—1911

153—*THE ENTRANCE TO THE PUBLIC*

GARDENS AT VENICE

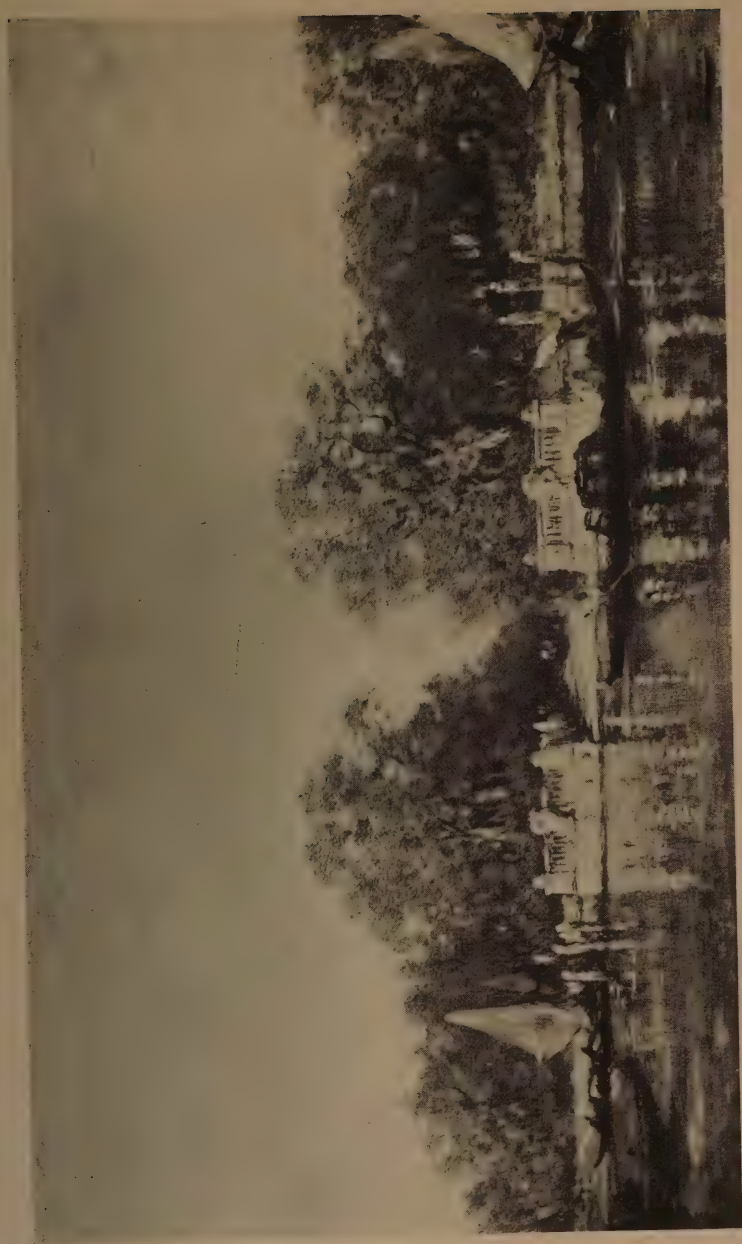
Height, 19 inches; length, 31½ inches

A JOYOUS canvas full of gayety. Ziem has painted few more colorful pictures nor any of greater vivacity. It is a revel of color, abounding in flaming scarlet, emerald, ultramarine and golden tones. The transparency of the water with its reflection of gorgeous tints is remarkable.

Signed in the lower right, ZIEM.

From the Michener Collection.

Property of Mr. Joseph T. Kinsley.



Jacobus Van Bree

DUTCH: 1786—1871

154—NIGHT MARKET IN AMSTERDAM

Height, 30 inches; width, 23¼ inches

357
3500
A TYPICAL moonlight theme. The moon is breaking through clouds in the left upper middle distance. Its silver radiance contrasts strongly with the more mellow candlelight that illumines the fruit in the panniers of two market women whose offerings are being inspected by a young woman in a crimson cloak. Buildings are dimly defined in the middle distance. As a successful study in the gradations of light and shade the canvas is noteworthy.

Signed in the lower right, J. VAN BREE.

Property of Mr. Joseph T. Kinsley.

Herman Simon

AMERICAN: CONTEMPORARY

155—CATTLE AT PASTURE

607
6000
Height, 21¾ inches; length, 26½ inches

LANDSCAPE, midsummer. In the foreground cattle are grazing. A bulky mass of grey-white clouds rolls over some hills in the middle distance, while on the right is shown the entrance to dense woods. Excellent atmospheric effects.

Signed in the lower right, H. SIMON, '90.

Property of Mr. Joseph T. Kinsley.



Edward Gay

ENGLISH: 1837—

156—LANDSCAPE

Height, 19¾ inches; length, 35¼ inches

LANDSCAPE in midsummer. Mountains shrouded in the haze of distance rise on the left. In the right foreground is a stream with two recumbent men on its banks who have apparently been fishing. The light breaks through the clouds and falls on a field of grain which extends to a fringe of trees in the middle perspective.

Signed in lower left, EDWARD GAY, '70.

Property of Mr. Joseph T. Kinsley.

1054

1055



F. Musin

BELGIAN

157—MARINE

Height, 20 inches; length, 30 inches

AN angry sea, rocking shipping and wind-driven clouds; jetty in the right middle distance. A well-painted and stirring canvas.

Signed at the lower left, F. MUSIN.

Property of Mr. Joseph T. Kinsley.

Auguste Toulmouche

FRENCH: 1829—

158—*MATERNAL AFFECTION*

534

Height, 32¼ inches; width, 26 inches

550

A DELIGHTFUL portrayal of home life and the happiness of young motherhood. The color scheme is adroitly handled and, while strong contrasts abound, no hues clash.

Signed on the lower right, A. TOULMOUCHE.

Property of Mr. Joseph T. Kinsley.



H. Timmermans

DUTCH

159—*DUTCH TAVERN SCENE*

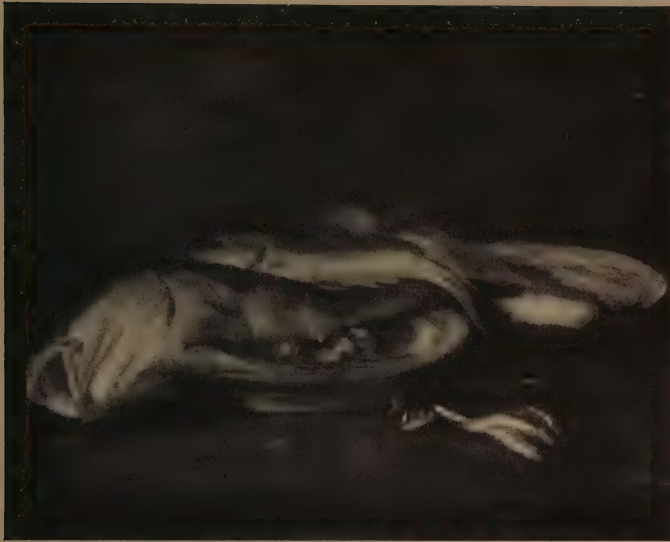
Height, 31 inches; length, 38½ inches

A FIGURE subject which tells its own story. A friendly argument over cards. Good humor pervades the scene. The still life is handled with masterly deftness, but the chief merit of the composition lies in the fine modeling of the various types with their individual expressions.

Signed on the lower left, H. TIMMERMANS.

Property of Mr. Joseph T. Kinsley.

170-1701



510²² **William Merrit Chase, N. A.** #5XX-

AMERICAN: 1849—

160—*STILL LIFE, COD AND SNAPPER*

5104 *Height, 29½ inches; length, 36 inches*

WILLIAM M. CHASE by practically unanimous consent is considered America's foremost still life painter. The painting now offered, "Cod and Snapper," excited great admiration at the Roman Art Exposition where it was exhibited in 1911.

Signed on the lower left, WM. M. CHASE.

From the American-Roman Exposition.

Property of Mr. Joseph T. Kinsley.

John Barry

J. J. M. Damschroeder

GERMAN

161—DUTCH INTERIOR

Height, 26 inches; length, 32¼ inches

4000
457
A HAPPY Dutch family are greeting its youngest member, a little child who is being carried into the house by its sister. The grouping is natural and the textiles well rendered. A detail of sky and woods shows through the open door.

Signed at the lower left, J. J. M. DAMSCHROEDER.

Property of Mr. Joseph T. Kinsley.



H. & C. Shayer

— ENGLISH: 1788—1879

105⁰⁰
1057
162—NOON DAY REST

Height, 27½ inches; length, 35½ inches

CONSCIENTIOUS painters noted for their accurate rendition of English pastoral scenes. As draughtsmen of horses, peasants and English scenery they are particularly noted. Frequent exhibitors at the Royal Academy. Their work uniformly reached a high level. The present canvas portrays three plough horses with their attendant drivers resting at midday. On the left a clump of trees, at the edge of a wood, affords shade to two other horses. A typical English rural scene with excellent atmospheric effects.

Unsigned.

From the Matthew Baird Collection, Phila., exhibited at the Penna. Academy of Fine Arts, 1865.

Property of Mr. Joseph T. Kinsley.



Oswald Achenbach

GERMAN: 1827—

163—BAY OF NAPLES

Height, 39½ inches; length, 58½ inches

THIS is probably the above artist's masterpiece. The left foreground, a rocky shore, is occupied by a number of peasants, one of whom is singing. Behind rises a large gloomy dismantled building which proves an effective foil for the last golden glow of sunset. The water stretches to the left towards descending hills. In contrast to the luminous sky shown on the right of the canvas clouds overcast the sky on the left. This painting presents a remarkable example of atmosphere and aerial perspective.*

Signed on the lower right, OSW. ACHENBACH.

Property of Mr. Joseph T. Kinsley.

Jane Sully Darley

AMERICAN

50.
50-1
164—*FROM DIETRICY*

Height, 35½ inches; width, 27 inches

FIGURE subject. A young mother is holding her child while an elderly man is apparently restraining her from some contemplated action.

Unsigned.

From the Francis T. Sully Darley Collection.

Property of Mr. Joseph T. Kinsley.



Thomas Sully

AMERICAN: 1783—1872

165—DOG AND CHILD

Height, 27½ inches; length, 36 inches

180-1
A TYPICAL example of a master who is daily growing in popularity. An auburn-haired, rosy-cheeked child is seated by a vase of roses, while a recumbent setter is closely watching her. Noticeable for fine flesh tints and handling of tone values.

Signed on the lower left, T. S., '39.

From the Francis T. Sully Darley Collection.

Property of Mr. Joseph T. Kinsley.



Rudolphe Ernst

GERMAN: CONTEMPORARY

166—*IN THE TEMPLE*

Height, 27½ inches; length, 35½ inches

ERNST has made a study of Oriental character and architecture. As a colorist he has attracted the favorable attention of connoisseurs. An aged Mohammedan is leaving the entrance of a mosque before which are collected the slippers that the Mohammedan law compels worshippers to discard before entering their places of worship. A gaudily clad group of three appear at the left. The details of mural carving are shown with great particularity.

Signed at the lower right, R. ERNST.

Property of Mr. Joseph T. Kinsley.

2201

220

J. Rosierse

BELGIAN: CONTEMPORARY

167—*NIGHT MARKET, AMSTERDAM*

Height, 32½ inches; length, 39½ inches

160-1
160.
A HARMONIOUS handling of light and shadow effects. Over the roofs of buildings in the middle distance the edge of the moon is just showing. The still life is finely rendered, but the salient merit of the canvas is its evident mastery of chiaroscuro—the art of blending light in shadow and shadow in light.

Signed at the lower left, J. ROSIERSE.

Property of Mr. Joseph T. Kinsley.



J. Francois Portielje

BELGIAN: 1818—1895

168—DEVOTION

Height, $22\frac{1}{2}$ inches; length, $30\frac{1}{2}$ inches

954
95
A SMILING mother in a morning wrapper is shown dangling a trinket before her child, which is stretched on her knee. The flesh tints in this canvas are delicately painted. The modeling beautiful. The pose of the figures is graceful, and the treatment of textile and laces noticeably executed with meticulous care.

Signed on the lower right, PORTIELJE.

Property of Mr. Joseph T. Kinsley.

Guiseppe Boschetto

ITALIAN

169—A *BROKEN HEART*

Height, 24½ inches; length, 41 inches

130-7
A REMARKABLE painting, crowded with elaborate detail and human characterization. A forced and loveless marriage, and the unexpected advent and sight of her lover at the very culminating moment of the ceremony, cause the collapse at the altar of the destined bride. The pictorial narration is so perfect that the most superficial examination reveals the tragic story.

Signed at the lower right, G. BOSCHETTO, NAPOLI.

Property of Mr. Joseph T. Kinsley.





Thomas Sully

AMERICAN: 1783—1872

170—*ORESTES AND PLYADES*

Height, 57 inches; width, 49 inches

WHILE this canvas is a copy of Benjamin West's original painting, it shows unmistakably the Sully touch in its handling of the high lights and shadows.

Unsigned.

Property of Mr. Joseph T. Kinsley.

657

65.

Joseph Pierre Oliver Coomans

BELGIAN: 1816—1891

557
171—*THE ENGLISH ARMY, LED BY GEN. RAGLAN, TAKING THE FORTS NEAR INKERMANN, THE BAY OF SEBASTOPOL TO THE RIGHT*

Height, $51\frac{1}{4}$ inches; width, $21\frac{1}{4}$ inches

55.
WERE this spirited canvas offered at Christy's in London, it would probably excite stir and comment, as the incident represented is not only a milestone in English history, but the picture itself in portraiture and fidelity to the details of military costume of a past day shows the care the artist expended on it. General Raglan, mounted on a white charger, is the central figure. About him are portions of his staff, while the dead and dying strew the field. On the heights in the middle distance the battle is still furiously raging.

Signed at the lower right, P. COOMANS.

Property of Mr. Joseph T. Kinsley.

H. Bolton Jones

AMERICAN :—1880

172—AUTUMN LANDSCAPE, SOUTH ORANGE

Height, 35½ inches; length, 53 inches

3357
335-
A CANVAS of rare beauty. In the centre foreground a pool throws back the reflections of the trees that cluster about its edge. To the right, through the thinning woods, a silvery sky shines. The time is mid-autumn with its variegated hues, dark green shading to emerald, russet to gold.

Signed at the lower right, H. BOLTON JONES, SOUTH ORANGE, 1880.

Property of Mr. Joseph T. Kinsley.



Richard Wilson (?)

ENGLISH: 1714—1782

173—*LANDSCAPE*

Height, 32 inches; length, 43 inches

200-
200-
A BOLD, vigorous canvas, noticeable for the rich browns of the landscape and the broad assured brush work of the sky, whose central blue is invaded by heavy white cloud masses. A noble tree towers in the central foreground, and on the left is seen an ancient structure, before which is gathered a brightly clad group of men. At the extreme left foreground a woman in a crimson gown is seated. A church and a cluster of buildings are seen in the middle distance.

Unsigned.

Property of Mr. William Hogencamp.

No. 174

BULLS AND BEARS

BY

WILLIAM H. BEARD

William H. Beard

AMERICAN

174—BULLS AND BEARS

Height, 39 inches; length, 60 inches

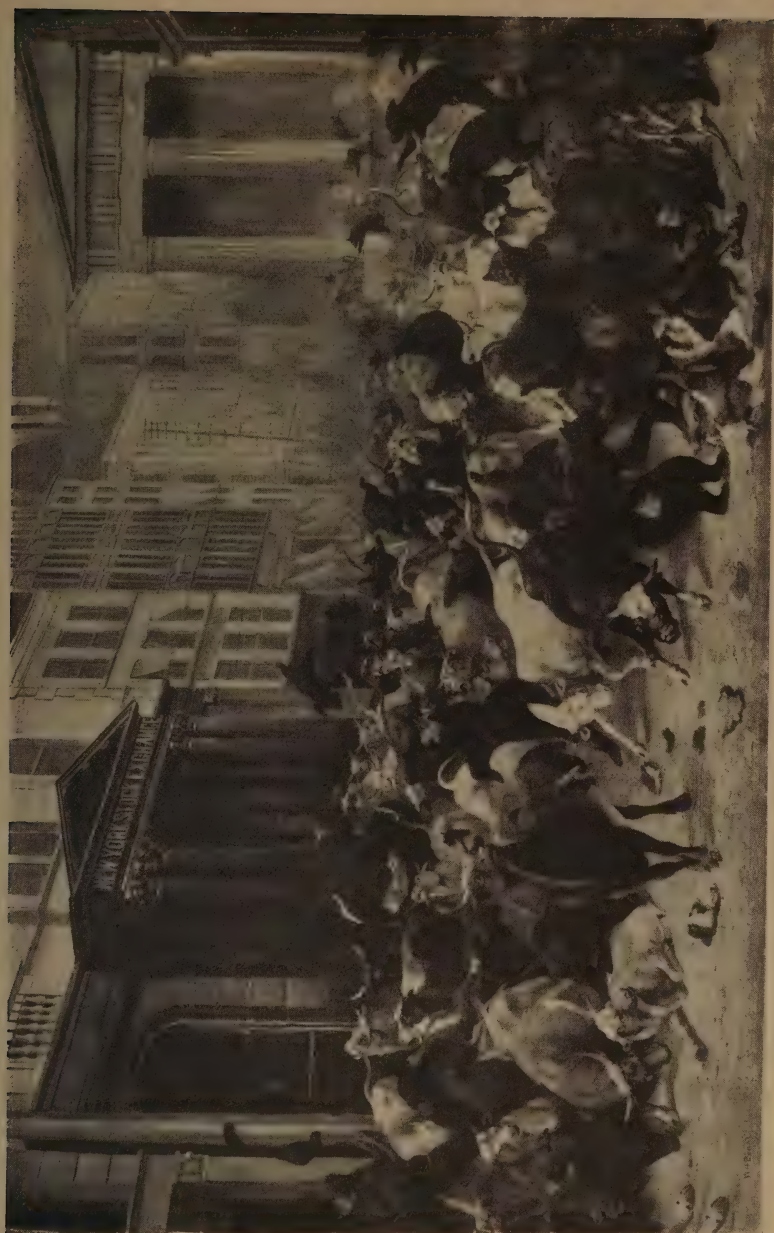
750-1

750.

BULLS and Bears! A feeble title truly with which to caption this spirited canvas! A scene of wild and turbulent conflict—of torn and flayed bulls, of bears gored and tossed! In some subtle fashion the artist has succeeded in impressing human characteristics on the faces of the battling brutes—the insolence and intolerance of victory, the dismay and chagrin of defeat and, in some cases, a proud defiance in face of the triumph of the foe. A well-planned raid, in sooth, on the part of the bears, but by no means a bloodless victory, for the bulls have put up an amazingly sturdy defense and in sporadic cases have even defeated an individual foe. The scene of the conflict is laid in Broad street, at its intersection with Wall, and the battle has spread to the very steps of the Treasury Building. On the right of the canvas is seen a portion of the front of the old offices of J. Pierrepont Morgan, and the now obsolete telegraph poles of the old days are prominently in evidence. A number of other changed architectural details will be seen on close examination. Governor Roswell P. Flower gave a special commission for this painting and paid a substantial price for it. It hung in his private office and was a source of unfailing enjoyment to him. Doubtless, in the minds of many, it will evoke vivid memories of vanished days and places. Without doubt this is the most important canvas Beard ever painted. Certainly it is a remarkable one not only in the matter of extraordinary action, but, as above remarked, for the amazing manner in which the artist has transferred human emotion to the animal creation. The draughtsmanship is capital.

Signed in the lower left corner, W. H. BEARD.

Property of the Estate of the late Governor Roswell P. Flower.





Jasper Francis Cropsey

AMERICAN: 1823—1900

175—*THE SPIRIT OF WAR*

Height, $43\frac{1}{4}$ inches; length, $66\frac{1}{2}$ inches.

A LIVID sky, castellated battlements, towering cliffs, and departing warriors give some idea of the brooding horrors of embattled nations. Considered by many experts as Cropsey's chef-d'oeuvre.

Signed on the lower left, J. F. CROPSEY.

From the Joseph Harrison Collection.

Property of Mr. Joseph T. Kinsley.



Domince Brandi

ITALIAN: 1683—1736

176—*SHEPHERD AND FLOCK*

1507

Height, 58½ inches; length, 64½ inches

150. PROFESSOR PASQUALE FARINA of Philadelphia, recognized by the Italian Government as one of the greatest living experts of Italian mediaeval art, pronounces this canvas as one of the very finest examples of Brandi's work. The painting is a powerful one, signalized by broad, vigorous brush work and exceptional mastery of color.

Unsigned.

From the King of Naples Collection.

Property of Mr. Joseph T. Kinsley.



Xanthus Smith

AMERICAN

177—ATTACK OF THE MERRIMAC ON THE U. S.
SHIPS CONGRESS AND CUMBERLAND,
THE LATTER SINKING

Height, 36 inches; length, 66 inches

THIS canvas depicts the famous sea-encounter that preceded the Merrimac's discomfiture by the Monitor and the revolutionizing of naval warfare that followed the first engagement between iron-clad vessels.

Signed on the lower right, XANTHUS SMITH, 1872.

From the Joseph Harrison Collection.

Property of Mr. Joseph T. Kinsley.

Christian Schuessele

ALSATIAN: 1824—1879

178—DR. BENJAMIN FRANKLIN BEFORE THE
PRIVY COUNCIL IN LONDON, JANUARY
29, 1773

Height, 57½ inches; length, 85¼ inches

THIS remarkable historical painting is one of the finest national pictures in the country.

Apart from its masterly grouping, splendid arrangement of effect and color, accuracy of portraiture and costume, the episode it portrays greatly accelerated the course of events that led to the independence of the Colonies.

The canvas with which it is so often coupled, viz., the Baron Joly "Franklin before the Court of France," represents a quasi-social function, but the canvas now offered for sale perpetuates an event that aroused in the Colonies the deepest feelings of resentment at the contumely and unjust aspersions unjustly showered upon the head of one of America's most venerated sons—Benjamin Franklin, the universally honored statesman and philosopher.

In Bancroft's History of the United States, we have a graphic description of the striking scene depicted in this painting. In 1773 Franklin was residing in London as Commissioner for the Colonies of Massachusetts, Pennsylvania, Jersey and Georgia. There then came to his knowledge that there existed certain letters written by Governor Oliver of the Province of Massachusetts to persons in power and office in England calling for oppressive measures and advising action detrimental to the interest of the Colonies. Franklin obtained possession of these letters, and transmitted copies of them to the Speaker of the Assembly at Massachusetts, at the same time calling attention to their insidious character and the unfaithfulness of Governor Hutchinson and Lieutenant-Governor Oliver. The perusal of these letters excited the greatest indignation. The House of Representatives petitioned the King for the removal of the offending officers, charging them with betraying their trust and with giving private, partial and false information to those in power.

It was on this question that Franklin came before the

Council, assisted by John Dunning and John Lee, to advocate the removal of Hutchinson and Oliver. Wedderburn, the Solicitor General, who appeared in their behalf, changed the issue, as if Franklin were on trial, and in a speech replete with venom, falsehood and invective, charged him with the vilest conduct in obtaining and using the letters. This infamous speech was received with cheers and laughter by the Lords in council.

It is the narrative of this extraordinary scene that forms the chapter in Bancroft's History entitled "The King in Council insults the great American Plebeian."

Of course, the actors in this exciting drama have all passed, but veracious portraits of them have been preserved in this painting for the inspection of future generations. We say "veracious portraiture" advisedly; for the artist Schuessele at the cost of incredible pains made accurate delineations of the sixty figures represented in the canvas through copies of family paintings, contemporary engravings in line, stipple and mezzotint and even went so far as to reproduce with the utmost fidelity, the interior of Whitechapel with its furniture and details.

What a wealth of historical and literary memories and associations an examination of the personages thronging the hall evokes. Here we see, in addition to the central figure of Benjamin Franklin, Edmund Burke, Dr. Priestley, Jeremy Bentham, the prosecutor Wedderburn, afterwards Lord Loughborough, Lord Dartmouth, the Colonial Secretary, Lady Falmouth, the Duchess of Rutland, the Countess of Coventry, Lady Wortley, Montague and dozens of others who were instrumental in making history as we find it to-day, and were the bone, tissue and sinew of the diplomatic, social and literary history of that epochal period.

The proper repository of this unique canvas is undoubtedly a National or State museum, for it should be the property of the people as a whole, but a private owner would find in its possession a never failing source of interest and have the consciousness of ownership in a masterpiece that will inevitably greatly increase in value with the passage of the years.

The canvas is in perfect preservation.

Signed on lower right, C. SCHUSSELLE.

Property of Mr. Joseph T. Kinsley.



Geronimo Scaglia

ITALIAN: 1657—

179—*THE MYSTIC MARRIAGE OF ST. CATHARINE*

Height, 86 inches; width, 62 inches

3007
GERONIMO SCAGLIA flourished in the seventeenth century. He was a prominent painter of Sacred and Historical subjects and a master of perspective. The Mystic Marriage of St. Catharine is one of the finest examples of his work. The easy grouping of the figures, the rich splendor of the color scheme, the aerial perspective and the masterly draughtsmanship, stamp this composition as a masterpiece. Professor Pasquale Farine, the distinguished expert and art critic, writes of this painting:

308
"The figure grouping, the spontaneity of pose, the joyful and devotional expressions on the individual faces, the richness and brilliancy of the color scheme and harmony of tone value, the rendering of the light and shade of the chiaroscuro and the handling of draperies, present a combination of exceptional qualities seldom encountered in the works of the schools and masters of this period."

Signed in the lower left hand corner, GERONIMO SCAGLIA—VS. SCAGLIA LUGEN IS. FACIEBAT, 1657.

Property of Mr. Joseph T. Kinsley.

HIRAM H. PARKE,
AUCTIONEER.



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LIST OF ARTISTS REPRESENTED

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